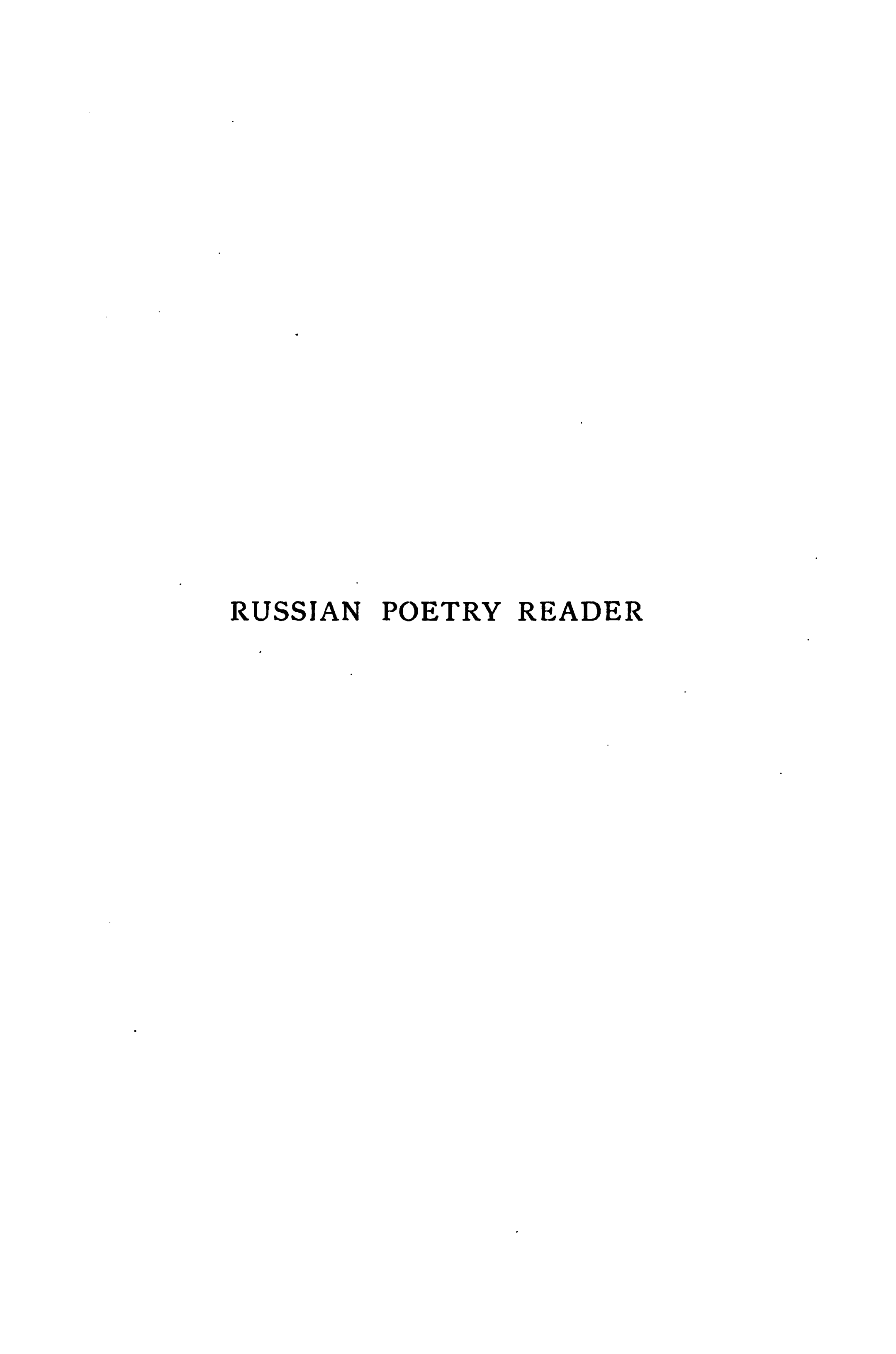

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KEGAN PAUL'S RUSSIAN TEXTS

RUSSIAN POETRY READER

EDITED BY A. E. SEMEONOFF
and H. J. W. TILLYARD



RUSSIAN POETRY READER

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EDITED, WITH INTRODUCTION, NOTES, AND VOCABULARY, BY

A. E. SEMEONOFF

AND

H. J. W. TILLYARD, 1881-

Henry Julius Wetenhall

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LONDON

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PREFACE

RUSSIAN poetry holds a high place in the world's literature of the nineteenth century, and its future development may be awaited with confidence. The Russians are an imaginative race, and their melodious flexible tongue is rich in poetical words, while a traditional wealth of folk-songs and tales, as well as the stirring history of their country, supplies Russian poets with ample material for their craft, besides what they may take from the storehouse of Western Europe. At first imitative and falsely classical, the poetry of Russia in the hands of Pushkin and his great successors becomes both original and national. We in Britain, the friends of Russia and her arts, should therefore learn to know and love the works of Russian poets, even as Byron, Scott, and Shelley have claimed not a few of their admirers and disciples over there.

If this little book can do anything to introduce British readers to such a course of study, the editors' object will have been gained. Apart from the beauty of the poems themselves, the perusal of verse has a recognized value in fixing the grammatical forms and the stress-accents in the pupil's mind, especially if some of the poems be learnt by heart.

The choice has been restricted to fairly easy ex-

amples of no great length, while full explanations are given in the notes. A short record of the author's life and works has been supplied in every case; and it is hoped that the student, after working through the present collection, will be ready for wider reading on his own account.

A. E. S.
H. J. W. T.

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INTRODUCTION

Russian Poetry in the Eighteenth Century

When Russia, under the rule of Peter the Great, adopted the culture and institutions of Western Europe, a corresponding movement arose for the creation of a Russian literature based on Western models.

The founder of the new Russian literature was Michael Lomonósov (1714-1765). He was born near Archangel, the son of a poor fisherman. In 1730 he ran away from home to Moscow. There he fell into good hands, was recognized as a boy of promise, and admitted to the classical academy. He studied at Petrograd and abroad, and showed himself equally a master of literature, natural science, and grammar. He became chief of the physical and geographical department of the Russian Academy. Owing to his many-sided and vast learning, he was called by Pushkin " our first Russian University." On the side of literature, he was the originator of the literary speech of modern Russia. He rejected the traditional Church Slavonic in favour of the living tongue of his day, which he purified from many foreign elements and enriched from Slavonic. He founded Russian grammar and established the laws of versification. Besides all this, he was a prolific writer, composing verses and

plays, besides speeches and treatises of various kinds. Although he had power and dignity in his writings, he was neither a true poet nor a genuine playwright; but his work, in showing the capacities of the language and in fixing its laws, has been of vast importance.

Nearly all the poetry of the eighteenth century, being derived from the West, consisted of odes, epigrams, and satires. The chief satirist of the time was Kantémir (died 1744). All this literature is marked by stiffness, artificiality, and painful imitation of classical models. In other words, it is an imported product: the language is Russian, but the form and substance are Western.

After Lomonósov, other poets continued in the same style. Tretiakóvski (1703-1769) was a voluminous writer in many styles of poetry, but with little talent. Sumarókov (1718-1777) wrote tragedies in the manner of Racine. Literature flourished in the reign of Catharine the Great (1762-1796). The Queen herself was an authoress, and literary men thronged to her court. French influence was predominant, Voltaire being specially admired in Russia. The chief poet of this age was Derjávin, the composer of numerous odes—some religious, others in praise of the Empress and her generals and statesmen. Less exalted in style than Lomonósov, he has rather more poetical feeling. He said of himself that he was "the first who sang in a pleasing tone, who spoke of God in simplicity of heart, and told truth to monarchs 'smilingly.'"

The verse of the eighteenth century, though not without merits, has been overshadowed by the masterpieces of the early nineteenth, and is little read at the present time.

THE NINETEENTH CENTURY.

1. JUKÓVSKI (1783-1852) introduced the romantic movement into Russian literature. He translated freely from British, French, and German poets, and thus helped to diffuse the new tendencies in his own country. His style, though polished, is much easier and more natural than his predecessors', marking a further stage in the emancipation from classical convention. His fancy is mystical and inclined to melancholy.

2. KRYLÓV (1768-1844).—This great Russian fable-writer has enjoyed world-wide fame, and his works have been translated into most European and many Asiatic languages. He began by writing comedies in the French style; and even many of his fables are adapted from La Fontaine. But this does not impair Krylóv's originality. He knew the beasts of farm and forest from his own observation; he understood the weaknesses of his fellow-countrymen, and his accounts of them are full of good-natured irony and pith. Breaking finally with Slavonic traditions, he used the language of the people with remarkable force and effect. His fables are a classic in every Russian school.

3. ALEXANDER PÚSHKIN (1799-1837) was the son of a landowner of the Pskov district, but was partly of African descent. His genius showed itself at an early age. It is said that in 1815 Derjávin, then a white-haired old man, came to examine the Lyceum of Tsárskoie Seló. Some of the boys recited to Derjávin his own verses; then young Pushkin, one of the pupils, was called up and recited an original poem in his praise. Derjávin was so entranced by the poem that

he wanted to embrace Pushkin, and at once recognized him as his own greater successor.

The judgment of mankind has more than confirmed this opinion, and Pushkin is now admitted to be one of the world's greatest poets. The chief of his early works which first brought him fame was " Ruslan and Ludmila," a fairy-tale versified in popular style. The poet was already well known when he became implicated in the Decembrist movement (1826), and being suspected of revolutionary ideas, was banished first to the Caucasus and then to his father's estate. The romantic scenery of the mountains had a deep effect on the poet's imagination; while in the retirement of the country he listened to the tales of his old nurse and came to know intimately the peasant tales and peasant speech of his country. Several of these tales he has worked up into charming ballads, the best known being that of " Tsar Saltán." Pushkin was also influenced by Byron, and his longest poem, " Eugène Onégin," is, at least in form, an imitation of " Don Juan." In reality, however, Pushkin has produced a novel in verse, not merely a satirical epic. Onégin, the pleasure-sick, useless, melancholy noble, is a type often recurring in Russian literature, but nowhere drawn with more pathos and insight than here. So, too, Tatiana, the impulsive, romantic, fearless heroine, has been the forerunner of many of the characters of Russian fiction. The setting of the story is intensely Russian. Pushkin's humour never sinks into bitterness, and his humanity redeems the tragedy of life from despair. In lyrical pieces he is unsurpassed for grace and tenderness. He also wrote several short stories in prose, the most important being the " Captain's Daughter," an episode in the revolt of

Pugachóv (1770-1775). Besides this, he composed a historical play, "Boris Godunov." Pushkin was fatally wounded in a duel in 1837.

4. LÉRMONTOV (1814-1841).—Born at Moscow, the son of an officer of partly Scottish descent, Lérmontov early lost his mother, and was brought up by his grandmother. He was educated by tutors, and grew up a strong, courageous boy, fond of all sport, but also a good artist and a bright scholar. At sixteen he visited the Caucasus with his grandmother; and this majestic scenery made a lasting impression on his mind. He returned to finish his education at the University of Moscow, but was expelled for causing a disturbance. He then removed to Petrograd, and in 1831 entered the School of Guards for training as an officer. By this time he was well known as a poet, but had also gained the character of a proud and taciturn young man. On becoming an officer, he lived for some time in the society of the Capital, and published numerous poems. In 1837 his writings brought him under the suspicion of the Government; he was transferred from the Life Guards to a regiment of Dragoons and ordered to the Caucasus. But on the plea of his grandmother he was recalled, and reinstated in 1838. In 1840 he was sent back to the Caucasus in consequence of a duel, and took part in the war against the hill-tribes. Being granted sick-furlough, he withdrew to the watering-place of Piátigorsk, where he was killed in another duel.

Lérmontov, like Pushkin, was deeply influenced by Byron, to whose ironical and cynical temper he had an affinity. Pechórin, the central character in "A Hero of our own Time," Lérmontov's chief prose work, is

another Russified Don Juan, this time not an aimless drifter, but a reckless adventurer, a mischief-maker, and a breaker of hearts. The account is not, of course, entirely autobiographical, but it reflects some of the bitterness evident in the poet's letters and other writings. We see an intense feeling for beauty, both visible and spiritual, striving with an aching despair, obstinately hidden under a hard and cold exterior. Lérmontov's lyrical gift is of the highest order; his style and versification are perfect. His most important poem " The Demon," is based on a Caucasian legend, in which Tamára, a princess, is tempted by the Prince of Darkness after the death of her bridegroom. The poet is at his best in this wild romantic scenery, and his depiction of landscape is unsurpassed. An equal charm pervades his shorter poems, of which a few examples are given below.

5. A. V. Koltsóv (1808-1842)—the " Russian Burns "—was born at Vorónej. His father was wealthy, but uneducated and coarse. He was a cattle-dealer, and wanted his son to be the same. He took his son away from school before he had finished his course. The boy was very fond of books and poetry, and began at a very early age to write. A famous Russian critic, Belínski, drew attention to his talent, and introduced him to Pushkin and Jukóvski. Very soon Koltsóv became noteworthy among Russian writers, but he always felt at a disadvantage owing to his early environment. He died at the early age of thirty-four, and his father maintained that books had been his ruin. Koltsóv's poetry was moulded under the influence of folk-lore, and his chief merit is that he was the first to understand fully the spirit of folk-lore

and to give it a literary form. Being well acquainted with the life of the common people, he depicts both its bright and dark sides. In contradistinction to Nekrásov, who represents the people as sufferers only, and says: «Гдѣ наро́дъ—тамъ и стонъ. . . .» (Where you find the people—you find groans), Koltsóv takes a more optimistic and broader view of the life of the people. In many of his works he idealizes the toil of the peasants, and dedicates songs to the corn, the stimulus of peasants' life. Such a poetization of peasants' labour we meet in «Урожа́й» (Harvest), which we give as an example of his poetry.

6. N. A. Nekrásov (1821-1877) was the son of a Russian officer and a Polish lady. The latter died young, leaving a large family in poverty. She had, however, deeply endeared herself to the future poet, who revered her throughout his life as the ideal of maternal tenderness. Nekrásov joined the University of Petrograd, but had a cruel struggle against want, and for many years barely made a living by literary work. Under such conditions he had to consort with the poorest strata of society, and gained a lasting sympathy with their sufferings. Before his death he had won high fame, and had been for a time the editor of a Russian review. A memorial address by Dostoievski placed Nekrásov on a level with Pushkin and Lérmontov. Critics have usually held that such a comparison, owing to Nekrásov's inferiority of technique, cannot be upheld. Nevertheless, he has an impregnable seat in the affections of the Russian people, whose trials and woes are the main subject of his verse. This popularity is partly due to the deep love of the poet for the humble toilers, partly to his passionate

espousal of their cause against the oppressor. Nekrásov fought against serfdom; when this was abolished, he fought against poverty and ignorance. He has something more than compassion—a burning sense of wrong and a blind trust in a better future. The subjects are mostly taken from peasant life: especially touching are the pieces dealing with motherhood and childhood. His best-known poem is "Red-nosed Frost," describing scenes in the past life of a peasant-woman who is dying of cold in the forest.

7. Nadson (1862-1887).—Since Nekrásov, the chief Russian poet has been Nadson (Семёнъ Яковлевичъ На́дсонъ). He came of a good, partly Teutonic, family, but his childhood was saddened by the unhappy second marriage, long illness, and death of his mother, who was passionately devoted to her boy. The poet's talent showed itself at an early age, his first poem being printed in 1878. He had thoughts of becoming an officer, but weak health prevented him, and he was obliged to spend much time abroad and in the Crimea, where he died at Yalta. The sorrows of his own life, sickness, and the foreboding of an early end, fill his verse with melancholy. Only for a few years he shared and animated the wave of hope and enthusiasm that inspired the thinking youth of Russia in the "seventies"; but the virtual failure of the progressive movements of the time finds an echo in his later verses. His character is pure, generous, and sensitive, while in composition he shows a rare mastery of the poet's art and an inimitable pathos. His poems, which are contained in one volume, are widely read at the present time.

The Scansion of Russian Verse.

The laws of metre in modern Russian poetry differ little from those of English, and anyone used to reading English verse will at once recognize the most familiar forms of rhythm which are common to the two languages. In both cases the principles are: the number of syllables; the word-accent; and, as an auxiliary, rhyme. The treatment of unaccented syllables and of monosyllables is practically the same in both cases; the same occasional variations or licences are allowed. Russian metres, like our own, can be classified according to the type of feet prevailing in them—*e.g.*, as iambic, trochaic, dactylic, or anapæstic, etc. These feet are marked off by vertical strokes, while the long and short syllables in them are marked — and ◡ respectively.

In scanning Russian verse it is important to remember that the letters й, ь, and ъ have no metrical value. Thus мой makes one syllable, but мои́, two; Си́льный, two syllables ; but А́нглии, three. Diphthongs, like мой, may be short or long, according to the position of the main accent in the verse. A line may end with an odd syllable, and is then called catalectic —*e.g.* :

> **" Ō the | dreary, | dreary | moorland ! | Ō the | barren, |**
> **barren | shore !"**

We now give a few examples, marking the scansion, and also the natural word-accent on which the scansion depends. Some guide to metre is given throughout this book.

Iambic.

Бѣлѣ | етъ па | русъ о | дино | кій
Въ тума | нѣ мо | ря го | лубомъ |

Что и | щетъ онъ | въ странѣ | далё | кой,
Что ки | нулъ онъ | въ краю | родномъ | ?
(LÉRMONTOV.)

Trochaic.

Птичка | божі | я не | знаетъ |
Ни за | боты | ни тру | да.
(PUSHKIN.)

Anapæstic.

А тяж | кія ду | мы, тоска | и сом | нѣнья
Из му | чили всѣхъ | насъ въ послѣ | дніе дни |
(NADSON.)

A spondee (— —) is allowed occasionally as a substitute for an anapæst or dactyl.

RHYME.

Most Russian, like most English, poetry is in rhyme. This device serves the purpose of marking the ends of the lines, thus helping the hearer to understand the metre of the poem and to appreciate its construction. Most rhymes in Russian are rhymes for the ear, as in English "say" and "way," "high" and "fly"; thus in the example quoted above «одинóкій» rhymes with «далёкой,» in spite of difference of spelling. Eye-rhymes—*e.g.*, "worth" and "North"—are much rarer in Russian than in English, and some are for-

bidden. Thus «жить» might rhyme with «бить»; but «почтённый» would not be a good rhyme to «кипячённый.»

The chief difference between our rules and Russian is that in English the consonants of the rhyming syllables must be different, while in Russian they may be (but need not be) alike. Thus "way" and "away" would be false in English; but «она́» rhymes with «удручена́» in Russian.

Double-rhymes, such as "singing," "ringing," are commoner in Russian than with us, being more frequent in the language. If the accented syllables make a true rhyme, the unaccented syllables between them and the ends of the lines need not be exactly similar so long as they sound nearly alike in ordinary speech. Thus «си́лой» and «ми́лый» rhyme. Otherwise the classical Russian poets are scrupulous in their choice of rhymes, such partial or permitted rhymes as "heaven," "given," "rest," "taste," being avoided.

Trisyllabic rhymes, such as "Trinity," "Divinity," which are seldom used in English except for comic effect, are found in Russian in serious poetry, though rarely. (Examples in Lérmontov's poem "Моли́тва," (No. 9.)

А. Пушкинъ

1. ИЗЪ „ЦЫГА́НЫ.“

Пти́чка Бо́жія не зна́етъ
Ни забо́ты, ни труда́;
Хлопотли́во не свива́етъ
Долговѣ́чнаго гнѣзда́;
Въ до́лгу ночь на вѣ́ткѣ дре́млетъ;
Со́лнце кра́сное взойдётъ—
Пти́чка гла́су Бо́га вне́млетъ,
Встрепенётся и поётъ.
За весно́й, красо́й приро́ды,
Лѣ́то зно́йное пройдётъ—
И тума́нъ, и непого́ды
О́сень по́здняя несётъ:
Лю́дямъ ску́чно, лю́дямъ го́ре;
Пти́чка въ да́льнія страны́,
Въ тёплый край, за си́не мо́ре,
Улета́етъ до весны́.

2. ЗИ́МНІЙ ВЕ́ЧЕРЪ.

Бу́ря мгло́ю не́бо кро́етъ
Ви́хри снѣ́жные крутя́:
То какъ звѣ́рь она́ зао́етъ,
То запла́четъ, какъ дитя́,

То по кро́влѣ обветша́лой
    Вдругъ соло́мой зашуми́тъ,
То какъ пу́тникъ запозда́лой
    Къ намъ въ око́шко застучи́тъ.

На́ша ве́тхая лачу́жка
    И печа́льна, и темна́.
Что же ты, моя́ стару́шка,
    Пріумо́лкла у окна́?
И́ли бу́ри завыва́ньемъ
    Ты, мо́й другъ, утомлена́,
И́ли дре́млешь подъ жужжа́ньемъ
    Своего́ веретена́?

Вы́пьемъ, до́брая подру́жка
    Бѣ́дной ю́ности мое́й,
Вы́пьемъ съ го́ря; гдѣ же кру́жка?
    Се́рдцу бу́детъ веселѣ́й.
Спой мнѣ пѣ́сню какъ сини́ца
    Ти́хо за́ моремъ жила́;
Спой мнѣ пѣ́сню, какъ дѣви́ца
    За водо́й поу́тру шла.

Бу́ря мгло́ю не́бо кро́етъ
    Ви́хри снѣ́жные крутя́:
То какъ звѣ́рь она́ заво́етъ,
    То запла́четъ какъ дитя́.
Вы́пьемъ, до́брая подру́жка
    Бѣ́дной ю́ности мое́й,
Вы́пьемъ съ го́ря; гдѣ же кру́жка?
    Се́рдцу бу́детъ веселѣ́й.

3. О́СЕНЬ.

Октя́брь ужъ наступи́лъ; ужъ ро́ща отряха́етъ
Послѣ́дніе листы́ съ наги́хъ свои́хъ вѣтве́й;
Дохну́лъ осе́нній хладъ; доро́га промерза́етъ;
Журча́ ещё, бѣжи́тъ за ме́льницу ручей,
Но прудъ уже засты́лъ; сосѣ́дъ мой поспѣша́етъ
Въ отъѣ́зжія поля́ съ охо́тою своéй—
И стра́ждутъ о́зими отъ бѣ́шеной заба́вы,
И бу́дитъ лай соба́къ усну́вшія дубра́вы.

Уны́лая пора́! очéй очарова́нье!
Прія́тна мнѣ́ твоя́ проща́льная краса́!
Люблю́ я пы́шное приро́ды увяда́нье,
Въ багре́цъ и въ зо́лото одѣ́тые лѣса́,
Въ ихъ сѣ́няхъ вѣ́тра шумъ и свѣ́жее дыха́нье,
И мгло́й волни́стою покры́ты небеса́,
И рѣ́дкій со́лнца лучъ, и пе́рвые моро́зы,
И отдалённыя сѣдо́й зимы́ угро́зы.

4. ЗИ́МНЯЯ ДОРО́ГА.

Сквозь волни́стые тума́ны
Пробира́ется луна́;
На печа́льныя поля́ны
Льётъ печа́льно свѣтъ она́.

По доро́гѣ зи́мней, ску́чной
Тро́йка бо́рзая бѣжи́тъ;
Колоко́льчикъ однозву́чный
Утоми́тельно греми́тъ.

Что-то слы́шится родно́е
Въ до́лгихъ пѣсняхъ ямщика́:
То разгу́лье удало́е,
То серде́чная тоска́. . . .

Ни огня́, ни чёрной ха́ты . . .
Глушь и снѣгъ . . . На встрѣчу мнѣ
Только вёрсты полоса́ты
Попада́ются однѣ.

5. ТУ́ЧА.

Послѣдняя ту́ча разсѣянной бу́ри!
Одна́ ты несе́шься по я́сной лазу́ри,
Одна́ ты наво́дишь уны́лую тѣнь,
Одна́ ты печа́лишь лику́ющій де́нь.

Ты не́бо неда́вно круго́мъ облега́ла,
И мо́лнія гро́зно тебя́ обвива́ла;
И ты́ издава́ла таи́нственный гро́мъ,
И а́лчную зе́млю пои́ла дождёмъ.

Дово́льно, сокро́йся! Пора́ минова́лась,
Земля́ освѣжи́лась и бу́ря промча́лась,
И вѣтеръ, ласка́я листо́чки древе́съ,
Тебя́ съ успоко́енныхъ го́нитъ небе́съ

6. ПÁМЯТНИКЪ.

Exegi monumentum.

Я пáмятникъ себѣ воздви́гъ нерукотвóрный;
Къ нему́ не заростётъ нарóдная тропá;
Вознёсся вы́ше онъ главóю непокóрной
Александрíйскаго столпá.

Нѣтъ! вéсь я не умру́! Душá въ завѣтной ли́рѣ
Мой прáхъ переживётъ и тлѣнья убѣжи́тъ—
И слáвенъ бу́ду я, докóль въ подлу́нномъ мíрѣ
Живъ бу́детъ хоть оди́нъ піи́тъ.

Слухъ обо мнѣ пройдётъ по всéй Руси́ вели́кой,
И назовётъ меня́ всякъ су́щій въ нéй язы́къ:
И гóрдый внукъ славя́нъ, и финнъ, и ны́нѣ ди́кой
Тунгу́зъ, и дру́гъ степéй калмы́къ.

И дóлго бу́ду тѣмъ любéзенъ я нарóду,
Что чу́вства дóбрыя я ли́рой пробу́ждáлъ,
Что въ мóй жестóкій вѣкъ вослáвилъ я свобóду,
И ми́лость къ пáдшимъ призывáлъ.

Велѣнью Бóжію, о му́за, будь послу́шна,
Оби́ды не страши́сь, не трéбуя вѣнцá;
Хвалу́ и клевету́ пріéмля равноду́шно,
И не оспáривай глупцá.

М. Ле́рмонтовъ

7. А́НГЕЛЪ.

По не́бу полу́ночи а́нгелъ летѣлъ
И ти́хую пѣсню онъ пѣлъ;
И мѣсяцъ, и звѣзды, и ту́чи толпо́й
Внима́ли той пѣсни свято́й.

Онъ пѣлъ о блаже́нствѣ безгрѣшныхъ духо́въ
Подъ ку́щами ра́йскихъ садо́въ,
О Бо́гѣ вели́комъ онъ пѣлъ—и хвала́
Его́ непритво́рна была́.

Онъ ду́шу младу́ю въ объя́тiяхъ нёсъ
Для мiра печа́ли и слёзъ,
И звукъ его́ пѣсни въ душѣ молодо́й
Оста́лся безъ сло́въ, но живо́й.

И до́лго на свѣтѣ томи́лась она́,
Жела́нiемъ чу́днымъ полна́,
И зву́ковъ небе́съ замѣни́ть не могли́
Ей ску́чныя пѣсни земли́.

8. ПА́РУСЪ.

Бѣлѣетъ па́русъ одино́кій
Въ тума́нѣ мо́ря голубо́мъ . . .
Что и́щетъ онъ въ странѣ далёкой?
Что ки́нулъ онъ въ краю́ родно́мъ?

Игра́ютъ во́лны; вѣтеръ сви́щетъ
И ма́чта гнётся и скрипи́тъ . . .
Увы́! онъ сча́стія не и́щетъ!
И не отъ сча́стія бѣжи́тъ!

Подъ нимъ струя́ свѣтлѣ́й лазу́ри,
Надъ нимъ лучъ со́лнца золото́й;
А онъ, мяте́жный, про́ситъ бу́ри,
Какъ бу́дто въ бу́ряхъ есть поко́й!

9. МОЛИ́ТВА.

Въ мину́ту жи́зни тру́дную,
Тѣсни́тся ль въ се́рдце грусть;
Одну́ моли́тву чу́дную
Твержу́ я наизу́сть.

Есть си́ла благода́тная
Въ созву́чьи словъ живы́хъ,
И ды́шетъ непоня́тная
Свята́я пре́лесть въ нихъ.

Съ души́ какъ бре́мя ска́тится,
Сомнѣ́ніе далеко́—
И вѣ́рится, и пла́чется,
И такъ легко́, легко́ . . .

10 КАЗА́ЧЬЯ КОЛЫБЕ́ЛЬНАЯ ПѢСНЯ.

Спи, младе́нецъ мой прекра́сный,
Ба́юшки-баю́.
Ти́хо смо́тритъ мѣ́сяцъ я́сный
Въ колыбе́ль твою́.
Ста́ну ска́зывать я ска́зки,
Пѣ́сенку спою́;
Ты жъ дремли́, закры́вши гла́зки,
Ба́юшки-баю́.

По камня́мъ струи́тся Те́рекъ,
Пле́щетъ му́тный валъ;
Злой чече́нъ ползётъ на бе́регъ,
То́читъ свой кинжа́лъ.
Но оте́цъ твой—ста́рый во́инъ,
Закалёнъ въ бою́.
Спи, малю́тка, будь споко́енъ,
Ба́юшки-баю́.

Самъ узна́ешь—бу́детъ вре́мя—
Бра́нное житьё;
Смѣ́ло вдѣ́нешь но́гу въ стре́мя
И возьмёшь ружьё.
Я сѣде́льце боево́е
Шёлкомъ разошью́ . . .
Спи, дитя́ моё родно́е,
Ба́юшки-баю́.

Богаты́рь ты бу́дешь съ ви́ду
И каза́къ душо́й.
Провожа́ть тебя́ я вы́йду—
Ты махнёшь руко́й . . .

Сколько горькихъ слёзъ украдкой
Я въ ту ночь пролью! . . .
Спи, мой ангелъ, тихо, сладко,
Баюшки-баю.

Стану я тоской томиться,
Безутѣшно ждать;
Стану цѣлый день молиться
По ночамъ гадать;
Стану думать, что скучаешь
Ты въ чужомъ краю . . .
Спи жъ, пока заботъ не знаешь,
Баюшки-баю.

Дамъ тебѣ я на дорогу
Образокъ святой;
Ты его, моляся Богу,
Ставь передъ собой,
Да, готовясь въ бой опасный,
Помни мать свою . . .
Спи, младенецъ мой прекрасный,
Баюшки-баю.

11. ВЫХОЖУ ОДИНЪ Я НА ДОРОГУ.

Выхожу одинъ я на дорогу:
Сквозь туманъ кремнистый путь блеститъ;
Ночь тиха, пустыня внемлетъ Богу,
И звѣзда съ звѣздою говоритъ.
Въ небесахъ торжественно и чудно!
Спитъ земля въ сіяньѣ голубомъ . . .
Что же мнѣ такъ больно и такъ трудно:
Жду ль чего? жалѣю ли о чёмъ?

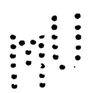
Ужъ не жду́ отъ жи́зни ничего́ я,
И не жаль мнѣ́ про́шлаго ничу́ть;
Я ищу́ свобо́ды и поко́я;
Я бъ хотѣ́лъ забы́ться и засну́ть . . .
Но не тѣ́мъ холо́днымъ сно́мъ моги́лы—
Я бъ жела́лъ навѣ́ки такъ засну́ть,
Чтобъ въ груди́ дрема́ли жи́зни си́лы,
Чтобъ, дыша́, вздыма́лась ти́хо грудь,
Чтобъ всю но́чь, весь день мой слухъ лелѣ́я,
Про любо́вь мнѣ́ сла́дкій го́лосъ пѣ́лъ;
Надо мно́й чтобъ, вѣ́чно зеленѣ́я,
Тёмный дубъ склоня́лся и шумѣ́лъ.

12. ТУ́ЧИ.

Ту́чки небе́сныя, вѣ́чные стра́нники!
Сте́пью лазу́рною, цѣ́пью жемчу́жною
Мчи́тесь вы, бу́дто какъ я́ же, изгна́нники
Съ ми́лаго сѣ́вера въ сто́рону ю́жную.

Кто́ же васъ го́нитъ: судьбы́ ли рѣше́ніе?
За́вистъ ли та́йная? зло́ба ль откры́тая?
И́ли на васъ тяготи́тъ преступле́ніе?
И́ли друзе́й клевета́ ядови́тая?

Нѣ́тъ, вамъ наску́чили ни́вы безпло́дныя . . .
Чу́жды вамъ стра́сти и чу́жды страда́нія;
Вѣ́чно холо́дныя, вѣ́чно свобо́дныя,
Нѣ́тъ у васъ ро́дины, нѣ́тъ вамъ изгна́нія.



А. Крыловъ

13. СТРЕКОЗА́ И МУРАВЕ́Й.

Попрыгу́нья-Стрекоза́
Лѣто кра́сное пропѣла,
Огляну́ться не успѣла,
Какъ зима́ кати́тъ въ глаза́.
Помертвѣло чи́сто по́ле;
Нѣтъ ужъ дне́й тѣхъ свѣтлыхъ бо́лѣ,
Какъ подъ ка́ждымъ ей листко́мъ
Былъ гото́въ и столъ и домъ.
Всё прошло́: съ зимо́й холо́дной
Нужда́, го́лодъ настаётъ;
Стреко́за ужъ не поётъ:
И кому́ же въ умъ пойдётъ
На желу́докъ пѣть голо́дный!
Злой тоско́й удручена́,
Къ Муравью́ ползётъ она́.
„Не оста́вь меня́, кумъ ми́лый!
Дай ты мнѣ собра́ться съ си́лой
И до ве́шнихъ то́лько дней
Прокорми́ и обогрѣй!"
— Ку́мушка, мнѣ стра́нно э́то:
Да рабо́тала ль ты въ лѣто? —
Говори́тъ ей Муравей.

„До того́ ль, голу́бчикъ, бы́ло!
Въ мя́гкихъ мурава́хъ у насъ
Пѣсни, рѣзвость вся́кій часъ,
Такъ что го́лову вскружи́ло."
— А, такъ ты . . . — „Я безъ души́
Лѣто цѣлое всё пѣла" . . .
— Ты всё пѣла? э́то дѣло:
Такъ пойди́ же попляши́!

14. МЫШЬ И КРЫСА.

„Сосѣдка! слы́шала ль ты до́брую молву́?—
Вбѣжа́вши, Кры́сѣ Мышь сказа́ла.—
Вѣдь ко́шка, говоря́тъ, попа́лась въ ко́гти льву:
Вотъ отдохну́ть и намъ пора́ наста́ла!"
— Не ра́дуйся, мой свѣтъ,—
Ей Кры́са говори́тъ въ отвѣтъ,—
И не надѣйся попусто́му!
Коль до когте́й у нихъ дойдётъ,
То, вѣрно, льву не быть живо́му:
Сильнѣе ко́шки звѣря нѣтъ.

15. ВОЛКЪ И ЛИСИ́ЦА.

Лиса́, куря́тинки наку́шавшись досы́та
И до́брый ворошо́къ припря́тавши въ запа́съ,
Подъ сто́гомъ прилегла́ вздремну́ть въ вече́рній часъ.
Гляди́тъ, а въ го́сти къ ней голо́дный Волкъ тащи́тся.

„Что, ку́мушка, бѣды́! — онъ говори́тъ.—
Ни ко́сточкой нигдѣ́ не могъ я поживи́ться,
Меня́ такъ го́лодъ и мори́тъ;
Соба́ки злы, пасту́хъ не спитъ,
Пришло́ хоть удави́ться!“
— Неу́жли? — „Пра́во, такъ.“ — Бѣдня́жка-кума-
нёкъ!
Да не изво́лишь ли сѣнца́? Вотъ цѣ́лый стогъ:
Я ку́му услужи́ть гото́ва.—
А ку́му не сѣнца́ — хотѣ́лось бы мясно́го,
Да про запа́съ Лиса́ ни сло́ва,
И сѣ́рый ры́царь мой,
Обла́сканъ по́ уши кумо́й,
Пошёлъ безъ у́жина домо́й.

А. Кольцовъ

16. УРОЖА́Й.

I.

Кра́снымъ по́лымемъ
Заря́ вспы́хнула,
По лицу́ земли́
Тума́нъ сте́лится;
Разгорѣ́лся де́нь
Огнёмъ со́лнечнымъ,
Подобра́лъ тума́нъ
Вы́ше те́мя горъ;
Нагусти́лъ его́
Въ ту́чу чёрную;
Ту́ча чёрная
Понахму́рилась,
Понахму́рилась,
Что заду́малась,
Сло́вно вспо́мнила
Свою́ ро́дину . . .
Понесу́тъ её
Вѣ́тры бу́йные
Во всѣ́ сто́роны
Свѣ́та бѣ́лаго . . .

Ополчáется
Грóмомъ, бýрею,
Огнёмъ-мóлніей,
Дугóй-рáдугой;
Ополчúлася—
И расшúрилась,
И удáрила,
И пролúлася
Слезóй крýпною—
Проливнымъ дождёмъ
На земнýю грудь,
На ширóкую.

II.

И съ горы́ небéсъ
Глядúтъ сóлнышко;
Напилáсь воды́
Землѧ́ дóсыта.
На полѧ́, сады́,
На зелёные
Люди сéльскіе
Не насмóтрятся;
Люди сéльскіе
Бóжьей мúлости
Ждáли съ трéпетомъ
И молúтвою.
Заоднó съ веснóй
Пробуждáются
Ихъ завѣ́тныя
Дýмы мúрныя.
Дýма пéрвая:
Хлѣ́бъ изъ зáкрома

Насыпáть въ мѣшки́,
Убирáть возы́.
А вторáя ихъ
Былá дýмушка:
Изъ селá гужóмъ
Въ пóру вы́ѣхать.
Трéтью дýмушку
Какъ задýмали,—
Богу-Гóсподу
Помоли́лися,
Чѣмъ-свѣтъ пó полю
Всѣ разъѣхались,
И пошли́ гуля́ть
Другъ за дрýжкою,
Гóрстью пóлною
Хлѣбъ раски́дывать,
И давáй пахáть
Зéмлю плýгами,
Да кривóй сохóй
Перепáхивать,
Бороны́ зубьёмъ
Порасчёсывать . . .

III.

Посмотрю́ пойдý,
Полюбýюся:
Что послáлъ Госпóдь
За труды́ людя́мъ?
Вы́ше пóяса
Рожь зерни́стая
Дрéмитъ кóлосомъ
Почти дó земли;

Слóвно Бóжій гость,
На всѣ стóроны
Дню весёлому
Улыбáется;
Вѣтерóкъ по ней
Плывётъ-лóснится,
Золотóй волнóй
Разбѣгáется. . . .

IV.

Люди сéмьями
Принялѝся жать,
Косѝть пóдъ корень
Рожь высóкую.
Въ кóпны чáстыя
Снопы́ слóжены;
Отъ возóвъ всю ночь
Скрипитъ мýзыка.
На гумнáхъ вездѣ,
Какъ князья́, скирды́
Широкó сидя́тъ,
Подня́въ гóловы.

V.

Вѝдитъ сóлнышко—
Жáтва кóнчена:
Холоднѣй оно
Пошлó къ óсени;
Но жаркá свѣчá
Поселя́нина
Предъ икóною
Бóжьей Мáтери!

Н. Некрасовъ

17. ШКО́ЛЬНИКЪ.

— Ну, пошёлъ же, ра́ди Бо́га! —
Не́бо, е́льникъ и песо́къ —
Не весёлая доро́га . . .
— Эй! сади́сь ко мнѣ́, дружо́къ! —

Но́ги бо́сы, гря́зно тѣ́ло
И едва́ прикры́та грудь . . .
Не стыди́ся! что за дѣ́ло?
Э́то мно́гихъ сла́вныхъ путь.

Ви́жу я въ кото́мкѣ кни́жку.
Такъ учи́ться ты идёшь . . .
Зна́ю: ба́тька на сыни́шку
Издержа́лъ послѣ́днiй грошъ.

Зна́ю, ста́рая дьячи́ха
Отдала́ четвертачёкъ,
Что проѣ́зжая купчи́ха
Подари́ла на чаёкъ.

Или, мóжетъ, ты дворóвый
Изъ отпýщенныхъ! . . . Ну что-жъ!
Слýчай тóже ужъ не нóвый —
Не робѣ́й, не пропадёшь! . . .

Скóро ты узнáешь въ школѣ́
Какъ архáнгельскій мужи́къ
По своéй и Бóжьей вóлѣ
Сталъ разýменъ и вели́къ.

Не безъ дóбрыхъ душъ на свѣ́тѣ —
Кто нибýдь свезётъ въ Москвý,
Бýдешь въ университéтѣ —
Сонъ свершúтся на явý!

Тутъ ужъ пóприще ширóко:
Знай рабóтай да не трусь . . .
Вотъ за что тебя́ глубóко
Я люблю́, роднáя Русь!

Не бездáрна та прирóда,
Не поги́бъ ещё тотъ край,
Что выбóдитъ изъ нарóда
Стóлько слáвныхъ то-и-знай —

Стóлько дóбрыхъ, благорóдныхъ,
Си́льныхъ лю́бящей душóй,
Посреди́ пусты́хъ, холóдныхъ
И напы́щенныхъ собóй! . . .

18. ПРОСТИ́.

Прости́! Не по́мни дней паде́нья,
Тоски́, уны́нья, озлобле́нья —
Не по́мни бурь, не по́мни слёзъ,
Не по́мни ре́вности угро́зъ!

Но дни, когда́ любви́ свѣти́ло
Надъ на́ми ла́сково всходи́ло,
И бо́дро мы сверша́ли путь —
Благослови́ и не забу́дь!

19. ВНИМА́Я У́ЖАСАМЪ ВОЙНЫ́ . . .

Внима́я у́жасамъ войны́,
При ка́ждой но́вой же́ртвѣ бо́я,
Мнѣ жаль не дру́га, не жены́,
Мнѣ жаль не са́мого геро́я . . .
Увы́! утѣ́шится жена́
И дру́га лу́чшій другъ забу́детъ;
Но гдѣ-то есть душа́ одна́ —
Она́ до гро́ба по́мнить бу́детъ!
Средь лицемѣ́рныхъ на́шихъ дѣлъ
И вся́кой по́шлости и про́зы
Однѣ́ я въ мі́рѣ подсмотрѣ́лъ
Святы́я, и́скреннія слёзы —
То слёзы бѣ́дныхъ матере́й!
Имъ не забы́ть свои́хъ дѣте́й,
Поги́бшихъ на крова́вой ни́вѣ,
Какъ не подня́ть плаку́чей и́вѣ
Свои́хъ пони́кнувшихъ вѣтве́й . . .

20. ТИШИНА́.

. . . . . .

. . . Но Русь цѣла́ но Русь тверда́,
Надъ не́ю со́лнце ми́ра бле́щетъ. . . .
О, Русь! ты такова́ всегда́:
Какъ си́льно бу́ря ни трево́житъ
Верши́ны вѣковы́хъ древе́съ,
Она́ ни до́лу не поло́житъ,
Ни да́же раскача́ть не мо́жетъ
До ко́рня заповѣ́дный лѣсъ.
Не угада́ть, что́ знамену́етъ
Твоя́ нѣма́я тишина́.
Но се́рдце вѣщее лику́етъ
И умиля́ется до дна. . . .
Подъ не́бомъ не родны́мъ блужда́я,
Но къ сѣ́веру стремя́сь душо́й,
Люби́лъ я, сторона́ родна́я,
Вообража́ть тебя́ тако́й:
Тиха́, какъ со́нная, нару́жно,
Внутри́ жива́ и горяча́,
Неутоми́мо, бо́дро, дру́жно
Ты вся рабо́таешь съ плеча́ —
Къ добру́ разу́мное стремле́нье
Животвори́тъ твои́хъ дѣте́й;
Въ права́ вступа́етъ просвѣще́нье,
Ухо́дитъ мракъ . . . круго́мъ свѣтлѣ́й,
И бы́стро ца́рство молодо́е
Шага́етъ по пути́ добра́,
Какъ въ дни Вели́каго Петра́. . . .

Да сбу́дется! . . .
Поги́бни зло́е!
Пуска́й не устаётъ сія́ть

Намъ сóлнце прáвды повсемѣстно,
Пусть на рабóтающихъ чéстно
Нисхóдитъ Бóжья благодáть
Да бýдетъ трудъ ихъ споръ и стрóенъ,
Да тѣломъ здравъ, душóй покóенъ,
Егó до цѣли доведётъ
И пáхарь, и поэ́тъ, и вóинъ,
И мореплáватель, и Тотъ
Застýпникъ и Главá нарóдный,
Предъ Кóимъ чáстные трудú,
Какъ мелковóдные прудú
Перéдъ Невóю многовóдной. . . .

21. УКАЖИ́ МНѢ ТАКУ́Ю ОБИ́ТЕЛЬ.

Укажи́ мнѣ такýю оби́тель,
Я такóго углá не встрѣчáлъ,
Гдѣ бы сѣятель нашъ и храни́тель,
Гдѣ бы рýсскій мужи́къ не стонáлъ!

Стóнетъ онъ по поля́мъ и дорóгамъ,
Подъ телѣгой ночýя въ степи́;
Стóнетъ онъ по тюрьмáмъ и острóгамъ,
Въ рудникáхъ на желѣзной цѣпи́.

Стóнетъ въ сóбственномъ бѣдномъ доми́шкѣ,
Свѣту бóжьяго сóлнца не рáдъ,
Стóнетъ въ кáждомъ глухóмъ городи́шкѣ,
У подъѣздовъ судóвъ и палáтъ.

Вóлга, Вóлга! веснóй многовóдной
Ты не такъ заливáешь поля́,
Какъ вели́кою скóрбью нарóдной
Перепóлнилась нáша земля́!

Гдѣ нарóдъ—тамъ и стонъ! Эхъ, сердéчный!
Что же знáчитъ твой стонъ безконéчный?
Ты проснёшься ль, испóлненный силъ,
Иль, мíрóвъ повинýясь закóну,
Всё, что могъ, ты ужé совершúлъ:
Сóздалъ пѣсню, подóбную стóну,
И духóвно навѣки почúлъ?

22. КРЕСТЬЯНСКIЯ ДѢТИ.

Однáжды въ студёную зúмнюю пóру
Я изъ лѣсу вышелъ; былъ сúльный морóзъ.
Гляжý—поднимáется мéдленно въ гóру
Лошáдка, везýщая хвóросту возъ.
И шéствуя вáжно, въ спокóйствiи чúнномъ
Лошáдку ведётъ подъ-уздцы́ мужичóкъ
Въ большúхъ сапогáхъ, въ полушýбкѣ овчúномъ,
Въ большúхъ рукавúцахъ . . . а самъ съ ноготóкъ!
— Здорóво, парнúще! — „Ступáй себѣ мúмо!"
— Ужъ бóльно ты грóзенъ, какъ я погляжý!
Откýда дровúшки? — „Изъ лѣсу, вѣстúмо;
Отéцъ, слы́шишь, рýбитъ, а я отвожý."
(Въ лѣсý раздавáлся топóръ дровосѣка)
— А что, у отцá-то большáя семья́? —
„Семья́-то большáя, да два человѣка
Всегó мужикóвъ-то: отéцъ мой да я" . . .
— Такъ вотъ онó что! А какъ звать тебя́?
— „Влáсомъ."
— А кой тебѣ гóдикъ? — „Шестóй миновáлъ . . .
Ну, мёртвая!" крúкнулъ малю́точка бáсомъ,
Рванýлъ подъ-уздцы́ и быстрѣй зашагáлъ.

На э́ту карти́ну такъ со́лнце свѣти́ло,
Ребёнокъ былъ такъ умори́тельно малъ,
Какъ бу́дто всё э́то карто́нное бы́ло,
Какъ бу́дто я въ дѣтскій теа́тръ попа́лъ!
Но ма́льчикъ былъ ма́льчикъ живо́й, настоя́щій,
И дро́вни, и хво́ростъ, и пѣгонькій конь,
И снѣгъ, до око́шекъ дере́вни лежа́щій,
И зи́мняго со́лнца холо́дный ого́нь, —
Всё, всё настоя́щее ру́сское бы́ло,
Съ клеймо́мъ нелюди́мой, мертвя́щей зимы́,
Что ру́сской душѣ такъ мучи́тельно ми́ло,
Что ру́сскія мы́сли вселя́етъ въ умы́. . . .

С. Надсонъ

23. ДРУГЪ МОЙ, БРАТЪ МОЙ . . .

Другъ мой, братъ мой, усталый, страдающій братъ,
Кто-бъ ты не былъ не пáдай душóй:
Пусть неправда и зло полновластно царятъ
Надъ омытой слезами землёй,
Пусть разбитъ и поруганъ святой идеалъ
И струится невинная кровь:—
Вѣрь настанетъ пора—и погибнетъ Ваалъ,
И вернётся на землю любовь.

Не въ терновомъ вѣнцѣ, не подъ гнётомъ цѣпей,
Не съ крестомъ на согбённыхъ плечахъ,—
Въ міръ прійдётъ она въ силѣ и славѣ своей,
Съ яркимъ свѣточемъ счастья въ рукахъ.
И не будетъ на свѣтѣ ни слёзъ, ни вражды,
Ни безкрестныхъ могилъ, ни рабовъ.
Ни нужды, безпросвѣтной, мертвящей нужды,
Ни меча, ни позорныхъ столбовъ.

О мой другъ! Не мечта этотъ свѣтлый приходъ,
Не пустая надежда она:
Оглянись—зло вокругъ черезчуръ ужъ гнетётъ,
Ночь вокругъ черезчуръ ужъ темна!
Міръ устанетъ отъ мукъ, захлебнётся въ крови,
Утомится безумной борьбой,—
И подниметъ къ любви, къ беззавѣтной любви,
Очи полныя скорбной мольбой.

24. МАТЬ.

Тяжёлое дѣтство мнѣ пáло на дóлю:
Изъ прíхоти взятый чужóю семьёй,
По тёмнымъ угла́мъ я напла́кался вво́лю,
Извѣдавъ всю тя́жесть пода́чки людско́й.
Меня́ окружа́ло дово́льство . . . лише́ній
Не зналъ я, зато и любви́ я не зналъ,
И въ ти́хія но́чи отра́дныхъ моле́ній
Никтó надъ крова́ткой моéй не шепта́лъ.
Я росъ одино́ко, я росъ позабы́тымъ,
Пугли́вымъ ребёнкомъ,—угрюмный, больно́й,
Съ умо́мъ не по-дѣтски печа́лью разви́тымъ,
И съ чу́ткой, болѣзненно-чу́ткой душо́й;
И ста́ли слета́ть ко мнѣ свѣтлыя грёзы,
И ста́ли мнѣ ди́вныя рѣчи шепта́ть,
И дѣтскія слёзы, безви́нныя слёзы,
Съ рѣсни́цъ моихъ ти́хо крыла́ми свѣва́ть! . . .

Ночь . . . въ ко́мнатѣ ду́шно . . . сквозь што́ры струи́тся
Таинсвенный свѣтъ серебри́стой луны́ . . .
Я глу́бже стара́юсь въ поду́шки зары́ться,
А сны на́до мной ужъ, завѣтные сны! . . .
Чу! Шо́рохъ шаго́въ и шумя́щаго пла́тья . . .
Несмѣлые звуки́ слышнѣ́й и слышнѣ́й . . .
Вотъ нѣжное „здра́вствуй,“ и чьи-то объя́тья
Кольцо́мъ обвили́ся вкругъ шéи моей! . . .
„Ты здѣсь, ты со мно́й, о моя́ дорога́я,
О ми́лая ма́ма! . . . ты сно́ва пришла́ . . .
Какíе жъ дары́ изъ далёкаго ра́я
Ты бѣдному сы́ну съ собо́й принесла́?
Какъ въ про́шлыя но́чи, взяла́-ль ты съ собо́ю
Съ луго́въ его я́ркихъ, какъ день, мотыльков́ъ,

Изъ рѣкъ его рыбокъ съ цвѣтной чешу́ею,
Изъ тёмныхъ садо́въ—арома́тныхъ плодо́въ?
Споёшь ли ты ра́йскія пѣсни мнѣ сно́ва,
Разска́жешь ли сно́ва, какъ въ бле́скѣ луче́й
И въ си́нихъ струя́хъ ѳиміа́ма свято́го,
Тамъ но́сятся тѣни безгрѣшныхъ людей?
Какъ а́нгелы въ по́лночь на зе́млю слета́ютъ
И бро́дятъ вокру́гъ поселе́ній людски́хъ,
И чи́стыя слёзы моли́твъ собира́ютъ
И ни́жутъ жемчу́жныя ни́ти изъ нихъ? . . .
Сего́дня, родна́я, я сто́ю награ́ды,
Сего́дня . . . о какъ ненави́жу я ихъ,—
Опя́ть они се́рдце моё безъ поща́ды
Измучили зло́бой упре́ковъ свои́хъ . . .
Скорѣй—же, скорѣй . . .“
И подъ ти́хія ла́ски
Обвѣянъ блаже́нствомъ нахлы́нувшихъ грёзъ,
Я сла́дко смыка́лъ утомлённые гла́зки,
Прильну́вши къ поду́шкѣ, намо́кшей отъ слёзъ.

25. ЗАРЯ́ ЛѢНИ́ВО ДОГОРА́ЕТЪ.

Заря́ лѣни́во догора́етъ
На не́бѣ а́лой поло́сой;
Село́ беззву́чно засыпа́етъ
Въ сія́ньи но́чи голубо́й;
И то́лько пѣсня, замира́я,
Въ усну́вшемъ во́здухѣ звучи́тъ,
Да ручеёкъ, струе́й игра́я,
Съ журча́ньемъ по́ лѣсу бѣжи́тъ . . .
Кака́я ночь! какъ велика́ны,
Дере́вья со́нныя стоя́тъ

NOTES

PUSHKIN

1. Song from "The Gipsies," in praise of the bird's happy life.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — ⏑ | — alternately.

1. **Бо́жія,** poss. adj. of **Богъ.** Here in its proper sense; but also (1) merely expletive, **ка́ждый бо́жій день,** "every blessed day"; (2) **бо́жій человѣкъ,** "a simpleton."

2-4. **Заботы, труда, гнѣзда** *gen.* in neg. sentence.

3. **Хлопотли́во,** "fussily, with care," from **хлопо́ты,** *f. plur.*, "care, trouble." **Свива́ть** *ipf.*, **свить** *pf.*, properly, "to roll up," here "to build."

5. **До́лгу,** short form used attributively in poetry.
Дре́млетъ, from **дрема́ть,** "to slumber"; *1st conj.* verbs whose stem ends in a labial insert **л** throughout *pres. ind.* and in *imperat.* and *pres. part.* and *ger.*; but *2nd conj.* labial stems have **л** in *1st pers. sing. pres.* only—*e.g.*, **купи́ть,** *fut.* **куплю́, ку́пить,** but sometimes also in *p.p.p.*

6. **Взойдётъ,** *fut.* from **взойти,** *pf.* of **восходи́ть.** The interchange of *pres.* and *fut.* in this stanza (all the actions being indefinite in point of time) is chiefly made for the sake of variety, though there is a shade of difference between the *pf.*, as indicating brief action, and the *ipf.*, marking continuous action, following the completion of the other.
Кра́сное, "radiant, glorious," poet.; not "red" as in prose.
Вне́млетъ, *pres.* of **внима́ть,** *ipf.* (*pf.* **внять**): in prose reg. **внима́ю,** etc., "to heed, hear attentively," *c. dat.*

9. "After spring, the glory of nature, sultry summer will pass; and late autumn brings mist and rough weather."

15. За, "beyond," with motion. Сине, poet. use of short form (*cf.* line 5). Very few short forms are *soft* (похóже, "like," is another) even when taken from soft adj.—*e.g.*, горя́чъ, á, горячó, горя́чи, from горя́чій, "hot"; but here синь, си́ня, си́ни.

2. "A Winter Evening." The poet is sitting in a cottage, while the storm roars and howls outside. It is sad and dark indoors. He asks his old nurse, a peasant-woman, who used to tell him stories as a boy, to sing one of her old songs to cheer the gloom.

Metre. — Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — ⏑ | — alternately.

1-4. "The storm shrouds the sky in mist, whirling up snowy gusts: first it howls like a monster, then weeps like a child."

Крутя́ *ger.* of крути́ть.

Завóетъ, *fut.* of завы́ть, *pf.* of завывáть, "to howl, etc."

За-плáчетъ, *fut.* of (за)плáкать. The *pf.* here is used to contrast a series of abrupt actions with the continuous action in line 1. This may be used even of past actions (*cf.* Forbes, N., *Russ. Gramm.*, p. 188).

5-8. "First over the old roof suddenly it rustles the thatch; then, like a belated wayfarer, it beats at our window."

Зашуми́тъ, *fut.* of (за)шумѣ́ть, "to begin to make a noise." Шумъ is a rustling, rushing noise, of a crowd, a stream, a forest. Застучи́тъ, *fut.* of (за)стучáть. Запоздáлой, poetical form of запоздáлый.

9-12. "Our old cottage is dark and sad. Why, good mother, hast thou fallen into silence by the window?"

Пріум., *pf. past.* of умолкáть, "to be silent."

13-16. "Art thou, dear friend, wearied by the roar of the storm; or dozing to the buzz of thy spinning-wheel?"

14. Мой другъ, very familiar and affectionate, used for either gender.

Утомленá, *p.p.p.* of утоми́ть, *pf.* of утомля́ть, "to weary."

17-20. "Kind friend of my unhappy youth, let us drain (the cup) of sorrow: where is the cup? Then our hearts will be lighter."

Кру́жка, "flagon, jug, mug," etc.

21. Спой, *imperat.* of *pf.* (с)пѣть, " to sing."
Какъ, etc. " How the halcyon lived in peace beyond the sea." This verse refers to some of the old fairy-stories that the peasant-nurse had told the poet as a boy.

3. " Autumn ": Falling leaves and early frost. The hunter's hue and cry merrily resounds. The poet loves the sad season of faded splendour and the threat of coming winter. (From " Eugène Onégin.")

Metre.—Iambic, with double rhymes: ⌣ — | ⌣ — | ⌣ — | ⌣ — | ⌣ — | ⌣ — | ⌣.

1, 2. Ужъ, etc. " Already the wood shakes off the last leaves from its bare branches."

4. " Still babbling, the stream runs past the mill; but the pond is already frozen "—lit. " chilled," from застыть, *pf.* of застывать, " to grow cold."

6. Отъѣзжія: отъѣзжее по́ле—a field far from cornfields and dwellings, used specially for hunting.

7. " The winter crop suffers from his wild sport."
Стра́ждутъ = страда́ютъ, from страда́ть. О́зимь, *fem.* = any crop sown before winter.

8. " The bark of dogs wakes the sleeping oak-groves."

9, 10. " Sad time, the eyes' enchantment, sweet to me is thy parting [or " farewell "] beauty."

11, 12. " I love the rich fading of nature, the woods clad in purple and gold."

13, 14. " In their shade [сѣнь, *fem.*] the rustle of the wind and its cool breath: the heavens veiled in eddying mist " (*instr.* of мгла).

16. " And the far-off threatenings of grey winter." Отд. *p.p.p.* of отдали́ть, *pf.* of отдаля́ть, " to remove, withdraw."

4. " A Winter Road." Describes a lonely drive on a winter's night. The poet listens to the driver's endless songs and the dull tinkling of the sleigh-bell, as he watches the milestones fly past.

Metre. — Trochaic : — ⌣ | — ⌣ | — ⌣ | — ⌣ and — ⌣ | — ⌣ | — ⌣ | — alternately.

1. " Through the eddying mist the moon peers out."
Пробира́ться *ipf.*, пробра́ться *pf.*, " to penetrate."

8. Гремить, from гремѣть, *ipf.*; за—, *pf.*, usually "to roar," of thunder: here "to ring, tinkle."

9-12. "I hear something [lit. "hears itself," *passive reflex.*] homelike (native) in the long songs of the driver: at one time reckless jollity, at another, heartfelt anguish."

13. "Not a fire, not a hut . . . (to be seen)." Ни properly: "not even," requires не in same sentence to complete the negation; but this can be spared, as here, if the phrase is elliptical.

14. Глушь, *fem.*, here "wilderness, deserted country."
"To meet me only the milestones pass one by one."
Вёрсты, *plur.* of верста́, a verst, about two-thirds of a mile.
Полоса́ты, short form of полоса́тый, adj. of полоса́ (*plur.* по́лосы). Mile-posts are usually painted in stripes: полоса́тый, "striped."

5. "The Cloud." The last storm-cloud drifts across the sky; it has been rent by the lightning, has echoed the thunder, and yielded a refreshing shower to the earth. Now it is time for the cloud to depart.

Metre.—Anapæstic catalectic: — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | ⏓ twice, and — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | twice.

1-4. "Last cloud of the scattered storm, alone thou art drifting over the clear azure: alone thou bringest mournful shade: alone thou saddenest the joyful day."
Разс., *p.p.p.* of разсѣять, "to scatter"; *pf.* of —сѣва́ть. The *partic.* is often used for "distracted, absent-minded."

2. Несёшься, lit. "art fleeting, hurrying"; *cf.* Gk. φέρεσθαι: both suggest rapid motion.

4. Лику́ющій, "exultant," from ликова́ть, *ipf.*; *pf.* воз—.

6. "The lightning terribly surrounded thee." Обвива́ть, *ipf.*; обви́ть, *pf.*

7, 8. "Thou re-echoedst a mysterious roar, and drenchedst the thirsty earth with rain."
Алчный, from алка́ть, "to thirst"—usually = "eager."
Поить *ipf.*; *pf.* на—, "to give to drink, to water."

9-12. "Enough, hide thyself away! The time is past. The earth hath been refreshed, and the tempest hath sped by; and the wind, caressing the leaves of the trees, driveth thee away from the peaceful sky."
Сокро́йся, from сокры́ться = скры́ться, *pf.* of скрыва́ться.

11. Древéсъ, poet. *gen. pl.* of д(е)рево.
12. Успок., *p.p.p.* of успокóить, *pf.* of успокáивать, "to quiet."
Гóнитъ, *pres.* of гнать.

6. "The Monument." Imitating Horace (*Odes* III., 20), Pushkin lays claim to deathless renown. As long as there are poets in the world, as long as the Russian Empire lasts, he will be remembered and loved as the bard of freedom, no matter how his own age may misunderstand him.

Pushkin, especially in the third stanza, has admirably caught the spirit of Horace, while varying the local and historical colouring. The stately lines—

> " . . . usque ego postera
> crescam laude recens, dum capitolium
> scandet cum tacita virgine pontifex,"

bring before us the dignity and might of ancient Rome, while Pushkin suggests that throughout Russia all men, even the races yet uncultured, will learn to love his poetry.

Metre.—Iambic: three lines, ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏓ (catalectic), followed by ⏑ — | ⏑ — | ⏑ — | ⏑ —.

1-4. "I have raised for myself a monument not made with hands; the people's path to it shall ne'er be overgrown. It has towered higher with unsubmissive head than the pillar of Alexander."
Horace has: "I have raised a monument more lasting than bronze, loftier than the kingly structure of the pyramids."
Воздвигъ, *past* of —двиг-нуть, *pf.* of —гáть. Нер. from не; рукá, "hand"; творить, "to create."
2. Заростёть, from зарасти, "to be overgrown"—*e.g.*, with grass, weeds, or shrubs, from disuse (German *zugewachsen*). Pushkin means that men will constantly be treading the path to his monument.
3. Вознёсся, *past* of воз-нести-сь, *pf.* of —носить-ся.
Главóю, poet. (Slavonic) for головóю, "head."

4. The memorial pillar of Alexander I. stands before the Winter Palace at Petrograd.

5, 6. Horace has "non omnis moriar." So Pushkin: "I shall not wholly perish. The soul in the sacred lyre will survive my dust and escape decay."

Завѣтный, "sacred," properly "testamentary"; from завѣтъ = (1) will; (2) вѣтхій, нóвый з., Old and New Testaments.

7, 8. "And I shall be famous so long as in the (sublunar) world even a single poet shall be alive."

Подл., from подъ, "beneath"; луна́, "moon."

Піи́тъ = поэ́тъ. The latter comes through German, French, Latin, from ancient Greek, ποιητής ; the former from Modern Greek pronunciation of same word: phonetically p i i t i : s.

0. "And every tongue (being) therein shall name me"—*i.e.*, shall speak of me by name.

11. "And the proud descendant (grandson) of the Slavs [*i.e.*, the Russians] and the Finn, and the now wild Tungus, and the Calmuck, friend of the prairie."

Славя́нъ, *gen. plur.* of славяни́нъ; *nom. pl.* славя́не.

Finland had been annexed to Russia in 1809. The Tungus are a nomad, reindeer-keeping tribe in the arctic region of the Yenesei basin. The Calmucks are nomads living east of the lower Volga. Pushkin means that when these two tribes have been civilized and learn to read Russian, his fame will still survive.

13-16. "Long shall I be loved by the people for this, that I awoke noble feelings by my lyre, that in my cruel age I glorified freedom, and called for mercy on the fallen."

Наро́ду, lit. "for the people," *dat.* of advantage. Любезный, both "beloved" and "amiable."

15. We should say "In an age of iron"; an allusion to the wars of Russia (Swedish, Turkish, Napoleonic) in the eighteenth and early nineteenth centuries.

16. Па́дшимъ, *dat. plur. p.p. act.* of па́сть, "to fall." Pushkin may have Virgil's "parcere subiectis" in mind. (Pushkin had suffered for his liberal views. *Cf.* Introd., p. xii.)

17-20. "O Muse, be obedient to the Divine command; fear not reproach, asking not for a crown, accepting praise and slander with even temper (indifference), and strive not with fools (a fool)."

Страши́ться, *ipf.*, *pf.* у—, "to fear," *c. gen.*

Тре́буя and пріе́мля, gerunds of тре́бовать and принима́ть (in prose, принима́я). Оспа́ривать, *ipf.*, оспо́рить, *pf.* "to dispute with," *c. acc.*

Where Horace, secure in the admiration of his age and the favour of the Emperor Augustus, boldly demands the crown of bays (" . . . et mihi Delphica | lauro cinge volens, Melpomene, comam "), Pushkin, surrounded by jealousy and mistrust, is content to await the verdict of posterity.

LÉRMONTOV

7. " The Angel." *Subject.*—The soul's home is not in this world: she has heard an angel's song before coming to the vale of tears.

Metre.—Anapæstic: — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — and — — | ⏑ ⏑ — | ⏑ ⏑ — alternately.

1. Полу́ночи, " of midnight," *gen.*, *nom.* по́лночь, " across the midnight sky."

3. " The moon and the stars and the clouds in their throng " (*instr.*).
   Звѣзды, *nom. plur.* of звѣзда́. For modified ѣ, *cf.* гнѣзда, *pl.* of гнѣздо́, " nest "; *dim.* гнѣздышко, and сѣдла, *pl.* of сѣдло́, " saddle."

4. Пѣсни, *dat.* after внима́ли, from пѣснь, poet. form for пѣсня.

5. Безгр., " sinless," from грѣхъ, " sin."

9. Младу́ю, poet. for молоду́ю, which form itself occurs in line 11.

12. " And the sound of his song in the young soul abode without words, yet living."

13. " And long in the world she wearied " (lit. " wearied herself ").

14. Полна́, from по́лный; *masc.* по́лонъ; *neut.* по́лно, *plur.* —ы, " full."

15. " And for her (the soul) the dreary (*or* tedious) songs of earth could not replace the strains [*gen. plur.* after neg.] of heaven " (*gen. plur.* of не́бо, *nom.* небеса́.)

8. " The Sail." One white sail on the misty blue sea ! Is the mariner yonder some restless spirit, who flees from sorrow to find it again, who finds the beauty of life in fighting against the storm ?

Metre.—Iambic: see page xviii.

4. " What has he left (thrown over) in his native land?" Кинуть, *pf.* of кидать. Краю, *loc.* of край (*cf.* на краю, " on the edge ").
6. " The mast bends and creaks." Мачта, Teutonic word (*cf.* Eng. and German " Mast "). Гнётся, from гнуться, *ipf.*; *pf.* за—, со—.
7. " Alas, he seeks no happiness, and it is not from happiness that he flies "—*i.e.*, he leaves trouble behind, and may expect fresh sorrow ahead of him.
9-12. " Beneath him the flood is brighter than azure, above him (shines) a ray of golden sunlight. But he, rebellious, calls for storms, as if in storms were peace."

9. " The Prayer." In moments of trial and sorrow there is salvation and present help in a living word of prayer.

Metre.—Iambic, somewhat varied by trisyllabic rhymes.

1, 2. A conditional sentence. Lit. " At a hard moment of life, if sorrow presses into my heart? (Then) one glorious prayer do I repeat, etc."—*i.e.*, " Whenever sorrows beset me, I repeat, etc." (both verbs are *pres.*).
6. " In the harmony of living words," *loc.* of созвуч-ье (=—ie).
7, 8. " And there breathes an unimaginable, holy rapture therein."
9-12. " From my soul, as it were, a burden will roll away; doubt (flees) afar; I believe, I weep, and all is well." Скатиться, *pf.* of скатываться. Lit. " It believes itself and it weeps itself, and so, easily, easily. . . ." Вѣрится, impersonal: so in German, *und es glaubt sich und es weint sich.*

10. " Cossack Cradle-Song." The mother looks forward to the time when her son, grown to a tall warrior, will go out to fight the Caucasian tribesmen (as his father is now doing), and foresees her own mingled pride and grief when that day shall come. But now let the babe sleep, while he knows no care.

Metre. — Trochaic : — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — alternately.

1. Спи, *imperat.* of спать.
2. "Lullaby." *Cf.* verb баюкать, "to lull."
6. Стáну, *fut.* from *pf.* стать, "to begin"; the *past*, сталъ, is also frequent. In *pres.* начинáть is commoner than стáновиться.
8. Спою́ *fut.* from *pf.* с-пѣть, "to sing."
9. Дремли́ *imperat.* of дремáть: observe л is kept, as in *pres.* Закр., *gerund past* of *pf.* закры́ть, "to shut."
10. "The turbid wave splashes."
11. "The wicked Chechen creeps upon the bank; he sharpens his dagger." The Chechens are a Caucasian tribe.
14. Закалёнъ, short form of —лённый, *p.p.p.* of закали́ть, *pf.* of —кáливать or —каля́ть, "to harden."
15. Спокóенъ, short form of спокойный, "quiet, still."
17, 18. "Thou shalt thyself learn to know (the time will come) a warlike life." So брáнное пóле, "battlefield."
19. Вдѣ́нешь, *fut.* of *pf.* вдѣть, *ipf.* вдѣвáть, "to thrust in."
21-22. "I will embroider with silk (thy) warrior-saddle"—*i.e.*, the rich hangings attached to the leather seat.
25. Богаты́рь, "a hero, paladin, champion."
Съ ви́ду, *gen.* of видъ (special form in adverbial phrase), "aspect, appearance."
27-30. Вы́йду—махнёшь—пролью́, *futures* : "I will go out to escort thee: thou wilt wave [with thy hand] (farewell): how many bitter tears will I shed in secret on that night!"
34. Безутѣ́шно, "comfortless, inconsolable"; from утѣ́шить, *pf.* of утѣшáть, "to comfort."
35. Цѣ́лый день, *acc.* of duration of time. In prose весь день is also used.
36. "To divine [*i.e.*, to find out thy fate by magical means] o' nights." *Cf.* гадáніе, "divination." Ordinarily гадáть = "to guess"; *pf.* у—, "to guess right."
38. Краю́, *loc.* of край, "land"; in prose also "edge," as in на краю́.
39. Покá, here "as long as"; also used for "until." *Cf.* "Я не пойду́ спать покá *не* кóнчу," "I won't go to bed till I've finished."
41. На, "for."

42. Образóкъ, *dim.* of óбразъ, *plur.* образá, "an Icon, holy image or picture."
43. Молйся, poet. for молйсь; *gerund pres.* of молиться, "to pray."
44. Ставь, *imperat.* of стáвить, "to place, put (upright)."
46. Готóвясь, *gerund pres.* of готóвиться, "to prepare."

11. "I go out alone upon the road." The poet wanders out on a still, starry night, and thinks of death. From life he hopes for nothing more. Yet his longing is not for the cold sleep of the tomb, but for a blissful trance of sweet dreams beneath a whispering oak.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ | — ⏑, followed by — ⏑ | — ⏑ | — ⏑ | — ⏑ | —.

2. "The stony (flinty) road glistens through the mist."
3. Внéмлеть, *cf.* No. 1, line 7.
5. Lit. "In the heavens it is solemn and wonderful."
8. Жду, *c. gen.* as usual.
10. "Not a whit do I regret the past."
11. Ищý. Искáть governs either *acc.* or *gen.*
13. "But not with that cold sleep of the grave." Сномъ *instr.* of сонъ.
16. "That, breathing [*gerund pres.* of дышáть = дыхáть], my breast might gently heave." *Past indic.* after чтобъ = subjunctive.
17-18. "That all night, all day caressing my ear [lit. "hearing"] a sweet voice might sing to me of love."
19-20. "That over me, ever green, a dark oak might bend and rustle." Зеленѣя, *gerund* of зеленѣть, "to be green." Склонáться *ipf.*, склонйться *pf.*

12. "Clouds." The poet, watching the clouds drifting from north to south, wonders whether they, like himself, are exiles, and what decree of fate, what crime or slander, has driven them forth. But no: the clouds are free and careless; they only seek a change from the barren north; no home-sickness weighs upon them.

Metre.—Dactylic, with trisyllabic rhymes (and hints of internal assonance): — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑.

1. Ту́чки, or ту́чи, properly " storm-clouds," while облака́ are " fair-weather clouds " (*sing.* ту́ч-а, —ка, and о́блако).

2-4. " Across the azure field in a pearly chain, ye hasten, as if exiles even as I, from the dear north to a southern land."
Сторона́ = страна́ in poetry.

10. " Strange to you are passions, and strange are sufferings " —*i.e.*, you are strangers to them.

KRYLOV

18. " The Dragon-Fly and the Ant."

Metre.—Trochaic, in lines of various lengths.

1. " Lit. " The dancer-dragon-fly," from попры́гать, " to leap "; so шалу́нья, " mad-cap," from шали́ть, " to play pranks." Compounds formed of two nouns in apposition are common in Russian: *e.g.*, Ма́тушка-Во́лга, " Mother Volga."

2. Кра́сное = (1) red, (2) radiant, fair (poetical and popular; in prose, краси́вый). *Cf.* Pushkin, " Ballad of Tsar Saltan," зра́вствуй, кра́сная дѣви́ца, " Hail, beauteous maid." So here.
Пропѣла (*pf.*), the verb пѣть becomes transitive by addition of *prep.* про, " Had sung through, etc."

4. Кати́тъ въ глаза́, " comes on apace " (lit. " rolls into your eyes "). So зима́ кати́тъ на дворъ with same meaning (lit. " rolls into the yard "—*i.e.*, " up to your very door ").
Кати́ть is another form of ката́ть (both *ipf.*). Verbs of motion are usually found in two *imperfective* forms, one (here ката́ть) indicating habitual or indefinite action, the other (кати́ть) for a definite or particular act.
Members of this series are: ходи́ть (*indefinite*—Fr. *marcher*) я хожу́, " I go " (habitually); идти́ (*definite*—Fr. *aller*) я иду́, " I am going " (at some stated time). Ѣздить —ѣхать: —я ѣду, " I am going " (not on foot). Ката́ться—кати́ться used of " motion for the sake of motion "—*e.g.*, ката́ться верхо́мъ, " to ride " (for pleasure or exercise). (See Boyer and Speranski, " Russian Reader," p. 243.)

5. Чи́сто. The short form of adj. may be used attributively in poetry (*cf.* above, No. 1, line 15). Here чи́сто = "clear, open."

Помѣртвѣ́ло, lit. "had grown deathlike."

6. "No more now of those bright days."

7. Какъ, popular for когда́, "when."

8. Столъ, metaph. like our "board."

10. Нужда́, observe metrical licence ⏑ — for — ⏑.

12. Пойдётъ, *future* used conditionally. Lit. "And for whom, pray, will it come into mind to sing?" etc.—*i.e.*, "Who would think of singing?"

14. Удручена́, short form of удручённый (*p.p.p.* of удручи́ть, *pf.* of удруча́ть), "distressed."

16. Кумъ, and line 20, ку́мушка (or кума́), properly of godfather or godmother in relation to each other (Mod. Greek, κουμπάρος; from Latin *compar*); also used of those connected in any way by the baptismal tie, and finally as a familiar term of address (as in Mod. Greek).

17. "Grant me to regain my strength" (*cf.* собра́ться съ ду́хомъ, "to summon up courage").

18. Ве́шнихъ, adj. of весна́, "spring."

19. Про—, aspectival: lit. "feed through" (*pf.*). Обогрѣ́ть *pf.*, обогрѣва́ть *ipf.*, "to warm (all over)."

21. Да, lit. "indeed"—omit in English.

23. "Was there time for that, my pet?" Lit. "Was it up to that?" (*cf.* мнѣ не до васъ, "I have nothing to do with you"). Голу́бчикъ, lit. "little dove"—common familiar address.

26. Вскружи́ло, *impers.*, lit. "It turned"—*i.e.*, "My head was turned." Observe accent го́лов-у, *acc.* from —а́; *nom. pl.* го́ловы; other cases regular. So вода́, "water"; рука́, "hand"; душа́, "soul"; земля́, "earth"; сторона́, "side"; среда́, "Wednesday"; and about forty others. Another class changes the accent only in *nom. plur.*—*e.g.*, доска́, "board"; *acc.* —у́, *nom. pl.* до́ски. These also number about forty. A few like цѣна́, "price," may take either accent in *acc. sing.*

27. A here = "Ah." Безъ души́, "thoughtlessly."

28. Лѣ́то, *acc.*, duration of time. Всё, adv. "continually."

29. Это дѣ́ло, "*That* was your business" (*i.e.*, "Your occupation was dancing".)

30. Же, for emphasis: omit in English. Попляши́, *imperat. pf.* from (по)пляса́ть, "to dance" (of peasants), but танцова́ть (Germ. *tanzen*), "to dance" (in a ballroom).

14. "The Mouse and the Rat."

Metre.—Iambic.

1. Ль, short for ли: so коль=коли, line 8.
2. Вбѣжа-вши (or -въ), *gerund past* of вбѣжáть, "Having run in."
4. Попáлась, "Has got caught." Льву, *dat.* of advantage.
5. "My light," term of endearment.
6. Въ отвѣтъ, "in answer"; frequent in New Testament. Luke iv., 12—Іисýсъ сказáлъ емý въ отвѣтъ.
7. After —й in reflex. verbs —ся, not сь, is used.
   Попустóму, or пóпусту, adv. from пустóй, "vain," "empty."

8, 9. Lit. "If it goes as far as claws with them [*i.e.*, if they come to clawing], then certainly for the lion [it is fated] not to be alive [*i.e.*, he will not come out alive]."
   Льву, *dat.* of disadvantage; жив., the complement of быть, is attracted into *dat.* (So in Latin, Horace, *Satires* I., 1, 19, "Atqui licet esse beatis.") This use of быть with notion of fatality is archaic or popular (*cf.* Boyer and Speranski, "Russian Reader," p. 251). The attraction into the *dat.*, however, survives in phrases like мнѣ скýчно быть одномý, "It is tedious for me to be alone."

10. "There is no beast stronger than a cat" (*gen.* of comparison).

15. "The Wolf and the Fox."

Metre.—Iambic.

1. Лисá=лисúца, always *fem.* in Russian.
   Lit. "Having eaten of chicken-meat to repletion." Курятинка *dim.* of курятина—*cf.* говядина, "beef" (originally, meat of any kind); телятина, "veal"; барáнина, "mutton."
   Нак. *gerund past. pf.* of (на)кýшаться (*cf.* напúться, "to drink your fill"); дóсыта adv. from сытый; сытъ, á, о, ы, "full, sated."
2. "And having hidden away a good pile as store" (lit. "into store").
   При., *gerund past pf.* of (при)прятать.
3. Прилеглá, *past. pf.* from прилéчь.
   Вздремнýть, *pf.* of —дремáть.
   Въ вечéрній часъ, "at the evening hour": adj. of time usually end in —ній (soft decl.), *e.g.*, лѣтній, "summer"; пóздній, "late."

5. Въ гости, *acc. plur.* old form; lit. " into the guests " (other examples, *cf.* Forbes, N., " Russian Grammar," p. 133). " A hungry wolf comes trailing along to visit her."

6. Exclamation: " What trouble, gossip !" says he.

7. По-жи-виться, *pf.* of —вляться, *c. instr.*, " to make profit, or gain advantage from "; here " to glean, or pick up."

9. Злы, *plur.* short form from злой; золъ, зла, зло.

10. " It has almost come to hanging (my)self." Хоть, " near to."

11. Бѣдняжка, " poor dear," may be common gender.
Куманёкъ, more familiar for кумъ (see above, No. 13, line 16).

12. Да (unacc.), " but." Изволишь (cringing), " Won't you deign to (eat some) hay?" (*partitive gen.*). Изволить, *pf.*, is used by servants, etc., of or to their superiors—*e.g.*, графиня изволитъ почивать, " The countess is pleased to be reposing."
Изволить, though *pf.*, has no specific future sense in such stereotyped uses as that just quoted. There is an *ipf.* Со-изволять, *pf.* —изволить, with similar meaning. Colloquially извольте is used for our " please "—*e.g.*, позвольте мнѣ книгу, " May I (have) the book?" Answer: Извольте, " Please (take it)," or " Here it is !"

14. " But her gossip (wanted) no hay; he would have liked something meaty." Мясного, *partitive gen.* of мясной, adj. of мясо, " meat."

15. " But of her store not a word from Mistress Fox "—understand не сказала.

16. " My grey knight." Рыцарь, from German *Ritter*.

17. " Flattered over (head and) ears by his gossip." Обл., *p.p.p.* from (об)ласкать, " to coax." The accent in this *participle* often goes back a syllable, even where it is fixed in the rest of the verb—*e.g.*, потерянный from потерять.
По уши, observe accent. До ушей, " up to the ears," is also used (*sing.* ухо). Кумой, *instr.* of agent.

KOLTSOV

16. " Harvest." A picturesque account of the field-work of the Russian peasants leading up to the rye-harvest. In evoking such familiar scenes the poet avoids precise detail, and reveals the thoughts of the

country-folk as much as their actions. The poem is divided as follows:

I.—A vivid and highly-coloured description of a thunderstorm followed by timely and plentiful rain. II.—The thankfulness of the peasants, who see their crops growing. The work of early spring (before the summer rain)—the ploughing and sowing—is narrated. III.—The golden corn stands waving in the fields. IV.—The reaping, carting, and threshing. V.—The end of harvest and the gratitude of the villagers.

Metre.—Lines of five syllables of which the third is always accented; the remaining accents (if any) are entirely free, thus: $\underline{\smile}\ \underline{\smile}\ \underline{\acute{}}\ \underline{\smile}\ \underline{\smile}$. No rhyme is used, but occasional assonances can be traced. The effect of this metre is novel and (to English ears) unusual; in some places it almost approaches rhythmical prose, but obeys definite rules of its own.

Title.—Урожа́й has a wider meaning than our "harvest"; it denotes the crop as a whole, first growing, then reaped, gathered, and used for the service of man.

1-10. Lit.: "With ruddy glow the sunrise has flamed; over the face of the earth the mist spreads: the day has blazed out with the sun's fire; it has raised the mist higher than the mountain-top: it has condensed it into a black storm-cloud."

1. По́лымемъ, *instr.* of по́лымя = пла́мя, "flame."

2. Заря́, "glow," of sunrise or sunset. Вспы́хивать, *ipf.*, вспы́хнуть, *pf.*, "to flame up."

4. Сте́литься, from стла́ться.

8. Темя́, properly "crown of head"; here "hill-top"; by poetic license for те́мени (*gen.*).

9. Нагусти́лъ: *past pf.* of густи́ть (*pf.* also с—), "to condense."

11-20. "The black cloud has frowned, has frowned: as if she bethought her, just as if she remembered her homeland. . . . The gusty winds will carry her along to every region of the realms of day" (lit. "of the white world").

20. Бѣлый, "white;" a conventional epithet of свѣтъ, "world": like "the round earth," "God's earth," "the merry world," etc.

21-24. "She arms herself with thunder, with tempest and lightning-fire, with the rainbow yoke."

Дуга́, properly of the high-arched yoke of Russian harness; here the compound is a popular rhyming variant for ра́дуга, "rainbow."

25-32. "She has armed, she has stretched out, she has struck; and she has shed herself in big tears—even with drenching rain upon the broad bosom of the earth."

28. *Ipf.* пролива́ться, *pf.* проли́ться, "to be outpoured"; from same stem adj. проливно́й, "pouring, torrential" (line 30).

31. Земно́й, adj. of земля́, "earth."

II. 33-44. "And from the height of heaven the sun looks out. The earth hath drunk her fill of rain-water. At fields and gardens all green the village folk cannot gaze enough: the village folk have awaited with trembling and with prayer the mercy of God."

33. Гора́, usually "mountain"; here from aloft (*cf.* Slav. горѣ = вверхъ, "aloft").

Небе́съ, *gen. pl.* of не́бо.

35. Напи́ться, *pf.* of напива́ться, "to drink your fill" (*cf.* наку́шаться above, No. 15, line 1).

36. До́сыта, "to repletion."

37. На after насмо́трятся (line 40).

40. Насмотрѣ́ться, *pf.* of насма́триваться, "to gaze your fill."

43. Ми́лости, *gen.* after жда́ли. The peasants, who, of course, had sown their rye long before the storm described in section I., waited with eagerness for the rains of early summer which ensure a good harvest. The sowing is described in the following lines:

45-72. "As early as spring arise their holy, peaceful thoughts. The first thought—to pour into sacks the grain from the bin, to make ready the wains. But their second thought was to ride out betimes in file from the village. Their third thought, how they pondered it—to God the Lord they prayed; as soon as light (dawns) over the fields, all drove this way and that, and they set out to walk one after another, scattering the grain in great handfuls. They began to plough the earth with ploughs, and with the crooked share to turn it up, with the teeth of the harrow to harrow it."

45. Заоднó (lit. " at one ") =" at the same time as."
54. Дýмушку, observe *dimin.* characteristic of popular speech.
55. Гужóмъ, prop. *instr.* of гужъ, " rope ": hence " in a line," " in file."
56. Пóру, *acc.* of порá, " time." Въ сáмую пóру also used for " at right time." Впóру is also written.
63. Lit. " friend after friend " (*dim.*), probably only a popular variant for " each other ": другъ за дрýгомъ.
64. Lit. " with a full handful," горсть, *fem.*
66. Давáй пахáть, a kind of historic imperative. A man would say, „давáй пахáть" (lit. " give to plough ")—*i.e.*, " let us begin to plough." This by a vivid construction is transferred to past time with the meaning above given; it also becomes quasi-impersonal.
67-68. Плугъ is a heavy wooden plough (used in Little Russia), the share being tipped with iron; сохá is a metal plough of lighter build.
70. Зубьё, collective of зубъ, " tooth," for teeth of harrow.
71. Lit. " to comb it in different directions."

III. 73-88. " I will go to look, I will admire. What has the Lord sent for the people's toil? Breast-high the fruitful rye (stands): thick with ears it bows almost to earth. Like a guest of God on all sides it smiles to the joyful day. The breeze upon it ripples and shimmers, with golden waves it runs hither and thither."
77. Вы́ше пóяса, lit. " Higher than the belt."
79. Дрéмитъ кóлосомъ, lit. " slumbers [*i.e.*, " grows thick"] with ears "; from дремáть; *pres.* usually дрéмлю, дрéмлетъ, but the above form occurs in this special sense, which also appears in the participial adj. дремýчій (лѣсъ), " slumbering "—*i.e.*, dense virgin forest.

IV. 89-100. " The folk by families have set themselves to reap, to mow down to the root the tall rye. The sheaves are gathered into shocks not far apart. From the creaking wains all night the music sounds. On the threshing-floors everywhere like princes the stacks are broadly enthroned, with heads upraised."
90. Принялѝся: —ся for —сь, as often in poetry. Принимáться, *ipf.*, приня́ться, *pf.*, " to undertake, set yourself to." But simple verb =" to accept."
93. Чáстыя, " frequent " of *place*—*i.e.*, near together. The sheaves are piled in shocks or stooks, which are carted off as soon as possible.

94. Слóжены, *p.p.p.* of сложи́ть, *pf.* "to put together"; *ipf.* склáдывать.

95. Lit. "From wains all night music creaks"—*i.e.*, from the wheels with their wooden axles.

97. Князья́, *plural* of князь. Lit. "Like princes the stacks sit widely, having raised their heads."

V. 101-108. "The sun sees—the harvest is ended. Colder he has departed towards autumn. But warm (glows) the villager's candle before the image of the Mother of God."

102. Жáтва, from жать, "to reap," is the actual process of harvest. Кóнчена, *fem.* *p.p.p.* of кóнчить, *pf.* of кончáть.

103. Холоднѣй = холоднѣе, *comp.* *adv.* of холóдный, "cold." The sun's "departure" at the approach of winter is a thought often found in poetry of all countries.

106. Бóжья Мáтерь and Богорóдица are usual titles for the Virgin Mary (Gk. Μητὴρ Θεοῦ and Θεοτόκος). The candle is set up in gratitude for the good harvest.

NEKRASOV

17. "The Schoolboy." The narrator, driving in a cart through dreary country ("sky, a fir-wood and sand," line 2), overtakes a boy and gives him a lift (line 4). The boy is bare-footed, ragged, and dirty, but he has a book and is going to school (lines 5-10). What sacrifices of parents or kinsfolk have made this possible? (lines 11-16). Or is he the son of an enfranchised serf, free but destitute? (line 17). Well, never fear; learning is the road to fame, as Lomonósov found (lines 20-24). Only by courage can the dream of better days come true (lines 25-30). For this faith in the future the narrator loves his country (lines 31 to end).

Metre.—Trochaic: — ◡ | — ◡ | — ◡ | — ◡ and — ◡ | — ◡ | — ◡ | — alternately.

1. "Well, get on for goodness' sake!" The driver speaks to the horse.

Пошёлъ used as *imperative* (not polite). So to a dog: Пошла́ вонъ, "Get out!" *Pascholl* is used in East Germany. This use of *past tense* as *imperative* is confined to the present instances (*cf.* Boyer and Speranski, *Russian Reader*, p. 288).

4. "Hi, sit down by me, young friend." Къ, lit. "towards," "to" (*cf.* German, "setze dich *zu* mir hin").

7. "Don't be ashamed; what does that matter? That has been (is) the road of many famous men"—*i.e.*, many have risen to fame from dirt and rags.
Мно́гихъ, adjectival form of мно́го (*nom. plur.* мно́гie). Here, as the *possessive genitive* is required, the whole phrase goes into the *genitive plural.*

11. Ба́тька = ба́тюшка, "father." Грошъ = Germ. *Groschen*, "penny."

13. Дьячи́ха, wife of дьячо́къ, who combines duties of precentor, parish clerk, and sexton in a village church.

14. Отдала́, *masc.* о́тда́лъ, from отда́ть, *pf.* "to give (up)," *ipf.* —дава́ть. Четвертачёкъ, *dim.* of четверта́къ, "quarter-rouble."

15. Что, popular for кото́рый. Проѣзжая, *participial adjective* from проѣзжа́ть, "to travel through": the regular *pres. participle* is проѣзжа́ющій. Купчи́ха, "merchant's wife."

16. "Gave for (a little) tea"—*i.e.*, as a gratuity; usual phrase: дава́ть на ча́й.

17. Мо́жетъ (быть), "may be, perchance."
Дворо́вый, a household serf.

18. "One of the liberated" refers to emancipation of serfs in 1861.

20. "Fear not, thou wilt not be lost"—*future* of пропа́сть, *pf.* of пропада́ть.

22. See Introduction, p. ix.

25. Lit. "It is not without good souls in the world"—*i.e.*, there are good people in the world: свѣтъ не безъ до́брыхъ люде́й (saying).

26. "Some one or other will carry you off to Moscow: You'll be at the University."

28. "So does your dream fulfil itself in reality"—*i.e.*, comes true. From this root come явь (*f.*), "reality"; я́в-ный (adv. —но), "evident"; явля́ть *ipf.*, яви́ть *pf.*, "to show"—*e.g.*, in New Testament, Онъ яви́лъ Себя́ ученика́мъ, "He appeared unto His disciples": явле́нie, "appearance"; also "scene" of a play.

30. Трусь, *imperative* of трýсить, " to falter, play the coward."
31. " That is why I love thee deeply [adverb], my native Russia."
34. Погúбъ, *past ind.* of погúбнуть, " to go to ruin," погúбла, о, и.
36. То-и-знай, stereotyped expression = " continually." Originally " all you know."
38. " Strong by their loving soul," *instr.*
40. " Puffed up with their own conceit." So напы́щенность, " conceit, bombast."

18. " Farewell." Forget the days of failure, strife, and jealousy; but remember the days of love, joy, and progress: for these give thanks.

Metre.—Iambic.

Простú, " farewell," or " forgive."

1. Пóмни, *imperat.* of пóмнить. In consonant stems, where the *inf.* is not accented on the last syllable, the *imperat.* usually ends in —ь, —ьте. But after double consonants, as here, —и, —ите, are more often found. Thus from вѣрить we have вѣр-ь, —ьте; from писáть, пиш-ú, —úте.

Дней, бурь, слёзъ, угрóзъ (lines 1-4) all *gen. plur.* after negative.

5. Дни, *acc. plur.*, governed by благословú, " bless."

19. " When I think of the horrors of war, I pity not the fallen hero, nor the friend, for he will forget; nor yet the wife, for she, alas! will console herself; but only the poor mothers. For them there is no forgetting: they carry their sorrow to the grave."

Metre.—Iambic.

1. Внимáя, *gerund pres.* of внимáть, " to heed, hear with attention." Gerund here absolute or " pendent," the subject of the main verb (жаль) sc. есть, being quasi-impersonal. This use (impossible in Latin and incorrect in English—*e.g.*, " Returning home, the weather seemed [to me] to have improved ") is common in Russian.

Ýжасамъ, *dat.* after вн. (*cf.* No. 1, line 7).

3. **Мнѣ жаль не,** lit. " To me there is pity not of . . . "—*i.e.*, " I do not pity."

13. **То слёзы,** " Those are the tears."

14. " For them (it is not given) to forget . . ."

16. " As for the weeping willow (it is not possible) to raise her drooping boughs."

Плакýчей, *participial adjective* of плáкать: *pres. part.* плáчущій. So могýчій from мочь, " mighty." Дремýчій from дремáть, " slumbering " (*i.e.*, " virgin ") [forest].

17. Поникнувшихъ в., *gen. plur.* (after не) *past. part.* active of поникнуть, *pf.* of поникáть.

20. " Quiet." These lines form part of a longer poem, dealing with the glories of Russia, as shown in her heroic defence during the Crimean War, and with the hopes for the future fostered by the return of peace.

The narrator has just come home to his native land; he greets it with passionate love, which, aroused by every feature of the familiar scenery, rises to an ecstasy of devotion, when he enters a humble village church for prayer and thanksgiving (first section). Then he reflects on the war just ended—the dust has not yet settled upon the warriors' graves—how the drums rolled, and the Russian people, peace-loving and loath to fight, rose like a giant to guard his home. Three empires strove against Russia, but the brave Emperor and his men, by the Divine aid, beat them off (second and third sections). In the fourth section, printed here, the poet speaks of the ardent soul latent in the vast frame of the Russian empire, the hopefulness, vigour, and industry of the people. Such a spirit bodes well for the days to come: the ploughman, the poet, the warrior, the sailor, with the Almighty One, will lead Russia to glory. (Finally, the narrator reaches his own home, and, spurred by the example of a humble toiler, resolves to do his share in the great work.)

Metre.—Iambic: ⏑ — | ⏑ — | ⏑ — | ⏑ — | or ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ (in pairs of corresponding lines with single or double rhymes).

4. **Ни**, not needed in Eng. " However strongly the blast shake the tops of the ancient trees, it will not overthrow them . . . " (lit. " place them underneath ").

8. **Заповѣдный** (from зáповѣдь, *f.*, " commandment ") = заповѣданный, " consecrated." Certain parts of the forests are set apart by religious ceremony, performed by the priest before the icons; after this they may not be cut down until (after several years) the ban is withrawn.

9. Lit. (It is) " not to guess "—*i.e.*, " there is no guessing, what thy dumb stillness meaneth " (знаменовáть).

11. " But thy wise heart exulteth and is full of tenderness until the day."

19. Adverbs: " Tirelessly, cheerfully, amicably, thou toilest in every part [lit. " all "] with might and main " (lit. " from the shoulder ").

21. " A wise striving after the good giveth life to thy children."

23, 24. " Enlightenment is entering upon its rights [*acc. plur.* of прáво]. The gloom departs—(it is) lighter around."

28. " May it be fulfilled !" *fut.* of сбы́ться, *pf.* of сбывáться.

29. " Let not the sun of righteousness weary of shining. . . ."

31-33. " Let the blessing of God descend upon honest workers, let their toil be fruitful and harmonious." Да = пусть (*cf.* да бу́детъ свѣтъ: и былъ свѣтъ, " ' Let there be light,' and there was light ").

39. " Before whom private efforts (are but) as the shallow pools, beside the mighty (-watered) Neva."

21. " Show me the place where the Russian peasant does not groan and suffer—in field, workshop, hut, or prison ! Will he ever wake and free himself ?"

Metre.—Anapæstic. (In lines 5, 7, 9, 10, 11, 13, 22, the accent on the first syllable is disregarded for metrical purposes.)

1. Оби́тель, *fem.* " abode " (*cf.* обитáть, " to dwell ").

6. " Passing the night beneath his waggon on the plains." ночу́я, *gerund* of ночевáть, " to pass the night." German *übernachten* (*cf.* зимовáть, " to winter ").

7, 8. " In gaols and prisons, in mines or an iron chain "—*i.e.*, in fetters, as worn by Siberian convicts.

10. " Not glad at the light of God's sun." *Dative* after радъ, as я этому очень радъ.

11, 12. " In every remote little town at the entrances of law courts and public offices " (палáта)—*i.e.*, the peasant has to wait long for justice and perhaps never obtains it.

13-16. The spring-floods of the Volga are not to be compared to the tide of misery and struggle that has inundated Russia.

Весной мн., *instr.* of time. " In the spring-time of much water." Заливáть, *ipf.*, залить, *pf.*, " to flood."

15. Lit. " As with a great national struggle has our land filled herself."

20. " Or obeying [повиновáться *c. dat.*] the law of the world, hast thou already accomplished all that thou canst—composed a song like unto a groan, and hast fallen in thy spirit (spiritually) asleep for ever?"

22. " Peasant Children." The narrator meets a little boy who is helping his father by carting wood in bitter wintry weather. The lad is only six years old, but full of his own importance as a support of the family. The whole picture seemed like a scene from a puppet-show; yet it was real and typically Russian.

Metre.—Anapæstic, with spondee in first foot: — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | — and — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | alternately.

4. " A cart(-load) of faggots " (cut branches); *genitive* in —у of divisible substances, like трýбка табакý, " a pipe-full of tobacco."

5. " And striding importantly, with solemn calm, a peasant-boy led the nag by the bridle " (уздá).

7. " In big boots, in a sheep-skin jacket."

Полушýбокъ, " a half-*shuba*," a short fur-coat. Шýба, the usual winter overcoat in Russia, is fur-lined and reaches below the knees; still longer is the тулýпъ, a driving-coat of sheepskin reaching almost to the feet.

8. Рукавицы, gloves without fingers, like ski-ing-mittens. А самъ: " But himself about a nail (high) "—*i.e.*, a perfect Tom Thumb.

9. Ступáй, lit. " Pass beside for yourself "—*i.e.*, " Go your own way."

10. " You are too severe, I see!"
Больно (lit. " sick ") = очень, here merely strengthens грóзенъ, short form of грóзный, " wrathful, stern."
Ивáнъ Гр. = John the Terrible.

11. Изъ лѣсу: observe accent; but line 2, йзъ-лѣсу: In such cases, if there is any distinction, the phrase with the accented preposition is more like an adverb—*e.g.*, зá моремъ, " overseas "; but за мóремъ, " beyond the [some particular] sea." So in line 2 the forest has a wider connotation perhaps than here, where a corner of it is immediately specified.
Вѣстимо, " of course."

13. Лѣсý, *irreg. loc.* like въ садý, на берегý, never with any other prepos. Раздавáлся, " resounded," *ipf.* from раздавáться; *pf.* раздáться, *pret.* раздáлся, —далáсь, —óсь, —йсь.

15. Lit. " The family is a big one, but there are in all two head of (grown-up) men, my father and I "—*i.e.*, two males in the family, the rest women and girls.
Человѣкъ is used as a noun of measure like our " head " (of cattle). So пять человѣкъ солдáтъ, ученикóвъ, " five (head of) soldiers, pupils."

17. " Well, just think of that!" (Lit. " So behold that's what!"). " And what's your name?" (Lit. " How to call you?")—more popular than the polite какъ васъ зовýтъ?

18. Влáсомъ, *predic. instr.* of Власъ = Blasius, or Blaise (Pascal had this name).

19. Кой = котóрый or какóй. Гóдикъ *dimin.* of годъ, " year." Popular for скóлько вамъ лѣтъ? " How old are you?"
Шестóй, " My sixth year has passed "—*i.e.*, " I am over six." *Ipf.* миновáть, *pf.* мйнуть.

20. (*To the horse.*) " ' Gee, slow-coach,' shouted the mite in a bass voice."

21. " Jerked it by the bridle and strode on quicker."
Рванýть, *pf.* " to pull."
За-шагáлъ, *pf.* За— often denotes the beginning of an action, as за-пѣть, *pf.*, " to begin to sing, strike up " (*cf.* No. 25, line 19).

23. Уморительно, " killingly "—*i.e.*, ridiculously; so у смѣшнó, " killingly funny."

27. " The sleigh, the faggots, the piebald [*dim.* of пѣгій] horse."

28. "And the snow which lay up to the windows of the village" —*i.e.*, as high as the cottage windows. Окóшекъ, *gen. pl.* of окóшко.

31. "With the stamp of the unkindly, cruel winter; everything that is so tormentingly [*i.e.*, unutterably] sweet to a Russian soul, and which inspires Russian thoughts in the mind" (lit. "into the minds").

Клеймó, "stamp, hall-mark." Нелюди́мый, "unfriendly, misanthropic." Мертвя́щій, "deadening."

Вселя́ть *ipf.*, всели́ть *pf.*, properly "to settle," also "to inspire, suggest."

The poet, on the one hand, is entranced by the beauty of the snow-covered winter landscape; yet he cannot forget the sufferings of the poor in cold weather, although these are faced with cheerfulness and heroism.

23. "My friend, my brother," the most stirring and hopeful of Nadson's poems. The weary toilers in the cause of Right may take heart; better days are coming; the world is sick of pain and bloodshed; and men's hearts are ready to turn towards love and goodness.

Metre.—Anapæstic: dactyls and spondees are admitted for variety.

1, 2. *Scan.:*

Другъ мой | братъ мой | уста | лый страда | ющій братъ,
Кто-бъ ты | не былъ | не па | дай душой.

Irregular rhythm for special emphasis.

2. "Whoever thou art (wast)"—neg. needless in Engl.

3. Пусть, lines 3 to 6 form an *if*-clause in form of command; the *then*-clause begins line 7.

4. "Over an earth drenched with tears."
Омытой, *p.p.p.* of омы́ть, *pf.* of омывáть.

5. "Let the holy ideal (be) shattered and slandered" (ругáть, "to scold").

7. "Believe (me), the time will come" (*fut.* of настáть).

9, 10. "Not with (in) a crown of thorns, not beneath the galling [lit. "pressing"] chain, not with the cross on her bowed shoulders."

Согбённый or сóгнутый, *p.p.p.* of сгибáть, *ipf.*; согнýть, *pf.*, "to bow, bend."

11. *Scan.*—Въ міръ прійдетъ | она въ сил | ѣ, etc.
12. Съ яркимъ свѣ | точемъ счас | -тья въ рукахъ |

These examples show that relatively unimportant words of two syllables may lose their accent if the rhythm demands it.

15, 16. "No want, unenlightened, killing want, no sword, no posts of shame" (gallows).
Мертвя́щій, *pres. p.a.* from мертви́ть, rarer *ipf.* of у—, for usual умерщвля́ть, "to kill."

NADSON

24. "Mother." The poet bewails the loneliness of his boyhood, and recalls or imagines an unexpected visit from his mother; the rapture of their greeting; the songs and fairy-stories with which she cheered and consoled him. This seems to suggest a later time, when the poet, still lonely and misunderstood, longs for his mother, who can only come to him in dreams.

Metre.—Anapæstic.

1. Мнѣ па́ло, "fell to my lot."
2. Взя́тый, *p.p.p.* of взять, "taken through a whim by a strange family."
4. "Learning the whole burden of people's charity."
7. Отрад. мол., *gen. plur.*, object of не шепта́лъ.
9, 10. "I grew up in loneliness" (*adv.*); "I grew up forgotten [*predic. instr.*], a timid boy [*instr.*], sullen, sickly" (*nom.*).
11, 12. Lit. "With a mind sadly developed not after the manner of a child; with a sensitive, morbidly sensitive, spirit."
20. "But dreams are already over me, holy dreams."
21. "Hark, the sound of steps and (of) a rustling [*pres. part. a.* of шумѣть] dress!"
23. И, etc. "And someone's embraces twined (themselves in a ring) round my neck."

Обвилися, *past* of обвиться, *pf.* of обвиваться: ся popular and poet. for сь after vowel.

29-32. Мотыльковъ, *gen. pl.* of мотылёкъ = бабочка, "butterfly." This and рыбокъ and плодовъ are *partitive gen.* English "some." Его, *i.e.* рая.

Trans.—"As on former nights, hast thou brought with thee from its meadows butterflies bright as day, from its rivers fish with many-coloured scales, from its dark gardens aromatic fruits?"

35. "In the blue clouds [lit. "streams"] of holy incense." From Gk. θυμίαμα.

40. "And thread strings of pearls out of them."

45-48. Lit. "And beneath still caresses, fanned by the ecstasy of floating dreams, I sweetly closed my weary eyes, burying my head in the pillow, wet with tears."

Обвѣянъ, *p.p.p.* of (об)-вѣять, "to blow upon." Нахл., *p.p. act.* of нахлынуть, *pf.* "to stream up." Смыкать, *ipf.*; сомкнуть, *pf.* "to shut, fasten."

48. Прил., *gerund past* of (при)льнуть, "to nestle." Намок· *p.p. act.* of намокнуть, *pf.* of —кать.

25 "Sunset." The crimson glow of evening slowly fades; the village is silent; one faint song alone is heard, save for the stream by the wood. The trees stand like giants, the fields slumber wrapt in mist. Weird cloud-shapes float across the sky. The longing for love and happiness reawakens in the poet's heart.

Metre.—Iambic: ◡ — | ◡ — | ◡ — | ◡ — | ◡̄ and ◡ — | ◡ — | ◡ — | ◡ — alternately.

1. "In the sky the evening-glow slowly (lazily) burns away in crimson radiance" (lit. "streak").
Заря is either the glow of dawn or of sunset.

6. Уснувшемъ, *loc. sing. masc. p.p. act.* of уснуть, *pf.* "to fall asleep."

7. "And the streamlet, with playful eddies [lit. "playing with its eddies"], runs babbling through the wood." *Ipf.* журчать, *pf.* за—, "to murmur, babble," etc.

14. *Cf.* No. 5, line 2.

15. Lit. "Light with darkness in exquisite union lies upon foliage and tree-trunks."

17-20. " With eager (thirsty) delight my breast inbreathes the cool streams (of air) and anew in my heart wakes [lit. " boils up "] the longing," etc.

28. " Life." The poet describes the life of man as a series of violent contrasts—love and hatred, joy and sorrow, sin and holiness—wherein he can trace no law but chaos.

Metre.—Iambic: ᴗ — | ᴗ — | ᴗ — | ᴗ — | ᴗ — | — ᴗ | ᴗ̄ and ᴗ — | ᴗ — | ᴗ — | ᴗ — | ᴗ — | ᴗ — alternately.

4. " Confounding [lit. " having confounded "] what is great with the worthless and ridiculous." Смѣша́ть, *pf.* of смѣшивать.

5. " What discordant tumult !"

7. " Here saucily ring the harlequin's bells, while there goes a prophet bowed beneath a cross." Сгорбь, see No. 23, line 10.

10. " There is also the hungry groan of rebellious poverty."

14. Подто́ченный, *p.p.p.* of (под)точи́ть, " to gnaw (under)."

16. Пода́вленный, *p.p.p.* of подави́ть, *pf.* of подавля́ть, " to crush, weigh down."

VOCABULARY

(*See* Notes)

А

Александрійскій
áлый, ruby-coloured
áлчный, thirsty, famished
áнгелъ, angel
арлекúнъ, harlequin
архáнгельскій (*adj.*), from Archangel

Б

багрéцъ, purple colour
басъ, base
бáтька, бáтя, daddy
бáюшки-баю́, hush-by baby
безвúнный, innocent, guiltless
безгрѣ́шный, sinless
бездáрный (-ренъ, -рна, -рно), not talented
безплóдный, furtile
безутѣ́шно, inconsolably
беззавѣ́тный, devoted
беззвýчно, soundless
безконéчный, endless
безкрéстный, without a cross
безмóлвно, silently
безпросвѣ́тный, without a glimmer of light
безýмный, mad
безъ, without
бéрегъ, shore, bank
бúтва, combat
благодáтная, benevolent
благодáть (*f.*), benevolence
благорóдный, noble
благословлять (*ipf.*), **благословúть** (*pf.*), to bless, to thank
блажéнство, blessedness
блéскъ, shine, glitter
блестѣ́ть (**блещý, блестúшь**), to shine
блѣ́дный, pale
блуждáть, to wander, to err
богатырь, hero, valiant knight
Богъ, God
бóдро, bravely
боевóй (*adj.*), of battle
Бóжій (*adj.*), of God
бóй, fight, battle
бóлѣ, бóлѣе, more (*comp.* of **много**)
бóльно, painfully (pop.), very, much
большóй, big
болѣ́зненно, painfully
больнóй, ill, sick
бóрзая, swift, quick
борьбá, struggle
босóй (**босъ, бóсы**), barefooted
брáнный, warlike
братъ, brother
брéмя, burden (fig. weight)
бродúть, to wander

бубе́нчикъ, little bell
буди́ть, to awaken (*trans.*)
бу́дто (*adv.*), as if
будь !, be !
бу́йный вѣ́теръ, raging wind
бу́ря, storm
бы́стро, quickly
быть, to be
бѣ́дный, poor
бѣдня́жка, poor fellow
бѣжа́ть, to run
бѣлѣ́ть, to show white
бѣ́шеный, mad, frenzied

В

ваалъ, bail
ва́жно, gravely
вакха́нка, bacchante
валъ, wave, billow
вбѣжа́вши, *p. ger.* of **вбѣжа́ть**, to run into
вво́лю, at will, at pleasure
вдру́гъ, suddenly
вдыха́ть (*ipf.*), **вдохну́ть** (*pf.*), to breathe
вдѣва́ть, **вдѣть** (*pf.* **вдѣ́ну**), to put in, draw in
вездѣ́, everywhere
везу́щій (*pr. part.* of **везти́**, **вози́ть**), to cart, transport
велика́нъ, giant
вели́кій, great
велѣ́ніе, **ье**, order, commands
веретено́, spindle
верну́ться, to come back
верста́, verst (see Notes)
верши́на, summit, top
весёлый, merry
весна́, spring
вести́, **води́ть**, to lead
ве́сь, **вся́**, **всё**, all
ве́тхій, old, ancient
вече́рній (*adj.*), evening
ве́черъ, evening
ве́шній (*poet.*), **весе́нній** (*adj.*), spring
вздремну́ть, to take a nap
вздыма́ться, to raise
взять (*pf.* **возьму́**), to take; **брать** (*ipf.* **беру́**)
видъ, appearance; **съ ви́ду**, by appearance
ви́жу, I see, of **ви́дѣть**, to see
вихрь (*m.*), whirlwind
внима́ть (*ipf.*), **внять** (*perf.*), to listen
внукъ, grandchild
внутри́, inside
вода́, water
воздвига́ть (*ipf.*), **воздви́гнуть** (*pf.*), to raise, erect, rear
во́здухъ, air
возноси́ться (*ipf.*), **вознести́сь** (*pf.*), to rise, mount
возсла́вить, to glorify
возъ, cart-load
война́, war
во́инъ, warrior
вокру́гъ, round about
волкъ, wolf
волна́, wave, billow
волни́стый, wavy
во́ля, will, freedom
вообража́ть (*ipf.*), **вообрази́ть** (*pf.*), to imagine
ворошо́къ (*dim.* of **во́рохъ**), pile
вотъ, that is
вражда́, enmity
вре́мя, time
всегда́, always
всего́, all together
вселя́ть (*ipf.*), **всели́ть** (*pf.*), to inspire
вскружи́ть го́лову, to turn one's brain
вспомина́ть, **вспо́мнить** (*pf.*), to remember, recollect
встрепену́ться, to shake the wings
встрѣ́ча, meeting; **на-встрѣ́чу мнѣ**, to meet me
встрѣча́ть (*ipf.*), **встрѣ́тить** (*pf.*), to meet
вступа́ть (*ipf.*), **-пи́ть** (*pf.*), to enter

всходи́ть (*ipf.*), взойти́ (*pf.*), to rise (of the sun)
вся́кій, вся́къ, each, every
всё, all, everything
вспы́хивать (*ipf.*), вспы́хнуть (*pf.*), to flash
второ́й, second
вчера́, yesterday
вы, you
выводи́ть (*ipf.*), вы́вести (*pf.*), to bring out
вы́пить (*pf.* of пить), to drink
выходи́ть, вы́йти (*pf.*), to go out
вы́ше, higher
вы́ѣзжа́ть (*ipf.*), вы́ѣхать (*pf.*), to go out (not on foot)
въ, in
вѣдь, you know
вѣково́й, secular
вѣкъ, century, days
вѣне́цъ, crown
вѣрить, по- (*pf.*), to believe
вѣрно, truly
вѣсти́мо (pop.), certainly
вѣтвь (*f.*), twig, branch
вѣтеро́къ (*dim.*), see вѣтеръ
вѣтеръ, wind
вѣтка, twig
вѣчный, eternal; вѣчно, for ever and ever
вѣщій, prophetic, predicting

Г

гада́ть, угада́ть (*pf.*), to divine, try to guess the future
гдѣ, where
гдѣ-то, somewhere
геро́й, hero
гла́зки (*pl. dim.*), eyes; глазъ, глаза́
гласъ, го́лосъ, voice
глубо́кій, глу́бже, deep, deeper; глубоко́, deeply
глупе́цъ, fool
глухо́й (see Notes), dull, obscure
глу́шь (*f.*), dull place
глядѣть, по- (*pf.*), to look
гляжу́ (see глядѣть)
гнать (гоню́, го́нишь), to chase, drive away
гнести́ (гнету́), to press
гнётъ, pressure, weight
гну́ться, to bend oneself
гнѣздо́, nest
говори́ть, to speak
го́дикъ (*dim.* годъ), year
го́рный, mountainous
городи́шко, small town
горя́чій (горячъ, а́, о́), hot, (fig. -ardent)
голова́, глава́, head
го́лодъ, hunger; голо́дный, hungry
го́лосъ, voice
голубо́й, light blue
гора́, mountain
го́рдый, proud
гордя́щійся, proud
го́ре, grief, woe
го́рсть (*f.*), handful
го́рькій, bitter
гость (*m.*), guest, visitor; идти́ въ го́сти, to go visiting
гото́вясь, getting ready
гото́въ, гото́вый, ready
гро́бъ, tomb, coffin
громъ, thunder
грошъ, farthing
грёзы, dreams
гремѣть, to rattle
гро́зенъ, гро́зный, stern, severe
грудь (*f.*), breast, chest
грусть, grief, sadness
гря́зный (гря́зенъ, зна́, зно, зны), dirty
гря́зь (*f.*), dirt
гужъ, rope
гуля́ть, to walk
гулъ, rumbling, drone
гумно́, thrashing-floor

Д

да, yes, and (sometimes)
дава́й (see Notes)

давáть (даю́), дать (*pf.*), дамъ, дашь, дастъ, дади́мъ, дади́те, даду́тъ, to give
далекó, far
дáльній, far (*adj.*)
даръ, gift
два́, two
движéніе, ье, movement
дворóвый, belonging to the house of a nobleman
день, day
ди́кій, wild
дитя́, child
дно, bottom
для, for
до (*gen.*), till
добрó, good
дóбрый, good, kind
доводи́ть (*ipf.*), довести́ (*pf.*), to lead up to
довóльно, enough
довóльство, wealth
догорáть, -рѣ́ть (*pf.*), to burn out
дóждь (*m.*), rain
докóль, till
дóлгій, long
дóлго, a long time
долговѣ́чный, everlasting
доли́на, valley
дóлу, down
доми́шко, small miserable house
домъ, домá (*pl.*), house; дóма, at home; домóй, home (*adv.*)
дорóга, road, way
дорогóй, dear
досы́та, till satisfied
доходи́ть (*ipf.*), дойти́ (*pf.*), to come to, to go as far as
древесá, древéсъ (*g. pl.*), trees
дремáть (дремлю́, лешь), to slumber, to doze
дреми́ть (see Notes)
дрови́шки (*dim.*), дровá (*pl.*), fuel
дрóвни (*pl.*), peasant's sledge
дровосѣ́къ, woodcutter
дрожáть, to tremble
другъ, дружóкъ (*dim.*), друзья́ (*pl.*), friend
дру́жно, amicably, unanimously
дубрáва, grove of leafy trees
дубъ, oak
ду́ма, thought
ду́мать, to think
ду́мушка (*dim.*), see ду́ма
духóвно, spiritually
духъ, spirit
душá, soul
души́стый, fragrant
ду́шно, stifling
дымъ, smoke
дыхáнье, breath
дышáть, по- (*pf.*), to breathe; дохну́ть (*pf.*), to blow
дьячи́ха, sexton's wife
дѣви́ца, maiden
дѣ́ло, occupation, business
дѣ́ти (*pl.* of дитя́), children
дѣ́тскій (*adj.*), children's
дѣ́тство, childhood

Е

его, his
едвá, scarcely
ей, to her
éльникъ, fir-grove
есть, is, there is
ещё, still, yet

Ж

жáдный, eager, greedy
жаль, жáлко, it is a pity
жалѣ́ть, to pity
жáркій, hot
жáтва, reaping
жать, to reap
ждать, to wait
жемчу́жный (*adj.*), pearled
женá, wife
желаніе, desire, wish
желу́докъ, stomach
желѣ́зный, iron

жéртва, victim, sacrifice
жестóкій, cruel, hard
живóй, alive
животвори́ть, to vivify
жизнь (*f.*), life
жить, to live
житьё, life (manner of living)
жужжанье, buzzing
журча́ (*pr. ger.* of журча́ть), to warble, gurgle
журча́ніе, ье, warbling, gurgling

З

заба́ва, amusement, fun, sport
забóта, care, trouble
забыва́ть (*ipf.*), -ся; забы́ть (*pf.*), -ся, to forget
за́висть, envy
за́втра, to-morrow
завыва́нье, howling
завыва́ть (*ipf.*), завы́ть (*pf.*), to howl
завѣ́тный, sacred
заду́мать, to plan, think of
заду́мываться (*ipf.*), заду́маться (*pl.*), to muse, be sad
закóнъ, law
закалёнъ (закали́ть), въ бою́, hardened, used to war
закипа́ть, -пѣ́ть (*pf.*), to begin to boil
закрóмъ, corn-bin
закры́вши (закры́ть), having shut
залива́ть, зали́ть (*pf.*), to flood
замира́я (*ger.* of замира́ть, -мереть, *pf.*), to die away (sound), sink
замѣня́ть, замѣни́ть (*pf.*), to substitute, replace
заоднó, unanimously
запа́съ, stock, store
запла́кать, to begin to weep
заповѣ́дный (see the Notes)
запозда́лый, belated
зараста́ть (*ipf.*), зарасти́ (*pf.*), to be overgrown
зары́ться (*pf.*), to bury oneself
заря́ (see Notes), evening-red, dawn
засту́пникъ, defender, intercessor
застуча́ть, to begin to tap
застыва́ть (*ipf.*), засты́ть (*pf.*), to congeal
засыпа́ть (*ipf.*), засну́ть (*pf.*), to fall asleep
затó, on the other hand
захлебну́ться, to choke oneself
зашага́ть, to begin to stride
зашумѣ́ть, to begin to make a noise
звать, to call
звукъ, sound
звуча́ть, про- (*pf.*), to sound
звѣзда́, звѣ́зды (*pl.*), star
звѣрь (*m.*), wild beast
здорóво? (pop.) how do you do?
здра́въ, здра́вый (*adj.*), sound
здѣ́сь, here
зеленѣ́ть, to grow green
зелёный, green
земля́, earth, land, soil
земнóй, earth (*adj.*)
зерни́стый, grainy, granulous
зима́, winter
зи́мній (*adj.*), winter
знаменова́ть (*ipf.*), о- (*pf.*), (-ую, -уешь), to signify, mean
зло, evil
злóба, malice
злой (золъ, зла́, злы), malicious, wicked
знать, to know
знойный, burning, hot
зóлото, gold
золотóй, golden

И

и, and
и́ва, willow
игра́ть, to play
идеа́лъ, ideal
извóлить, to will, wish

извѣдывать (*ipf.*), извѣдать (*pf.*), to learn, ascertain
изгнáнie, exile, banishment
изгнáнникъ, exile
издавáть звукъ (*ipf.*), издáть (*pf.*), to produce a sound
издержáть, to spend
измучивать (*ipf.*), измýчить (*pf.*), to tire out
изумрýдный, emerald (*adj.*)
изъ, out of
икóна, ikon, image
и́ли, or
искáть (ищý, и́щешь), to look for
и́скреннiй, sincere
испóлненный, full

К

кáждый, every, each
казáкъ, Cossack
казáчiй, казáцкiй (*adj.*), Cossack's
какóй, áя, óе, what, which
какъ, as, how
калмы́къ, Calmuck
кáмень, кáмни (*pl.*), stone
капри́зный, capricious
карти́на, picture
картóнное, made of pasteboard
кати́ть, to roll, to move
кинжáлъ, dagger
ки́нуть, to leave behind
кипѣть, to boil
клеветá, calumny
клеймó, stamp, mark
кни́га, кни́жка (*dim.*), book
князь, prince
когдá, when
кóгти (*pl.*), кóготь (*sing.*), claw
кóимъ = котóрымъ, котóрый, which
кой (pop. of котóрый), which
колокóльчикъ, bell
кóлосъ, ear of corn
колыбéль, cradle
колыбéльная пѣсня́, lullaby
коль (pop.), if
кóнченъ, а, о, finished
конь (*m.*), steed
копнá, heap
кóрень (*m.*), root
коси́ть, to mow, scythe
кость (*f.*), кóсточка (*dim.*), bone
котóмка, sack, wallet
кóшка, cat
крáй, edge, brim, country
красá, beauty
крáсный, red, beautiful (poet.)
кремни́стый, flinty
крéстъ, cross
крестья́нскiй, peasant (*adj.*)
кричáть (*ipf.*), кри́кнуть (*pf.*), to cry out
кривóй, curved, crooked
кровáвый, bloody
кровáтка (*dim.*), little bed
крóвля, roof
кровопроли́тный, sanguinary (of combats)
кровь (*f.*), blood
кругóмъ, round about
крýжка, mug
крýпный, big, large-grained
крутя́ (*pr. ger.* of крути́ть), to twirl, whirl
крылó, кры́лья (*pl.*), wing
кры́са, rat
крыть, по- (*pf.*), to cover
кто, who; кто-нибýдь, somebody
купчи́ха, merchant's wife
куря́тина, -ка (*dim.*), fowl's flesh
кýща, tent, shade

Л

лазýрный, sky-blue
лазýрь (*f.*), azure
лáй, barking
ласкáя (*ger.* of ласкáть), to caress

ла́ски, caresses
ла́сково, kindly, welcomely
лачу́жка (*dim.*), little hut
левъ, льва́, львы́ (*pl.*), lion
легко́-, easily
лежащій (*pr. part.* of лежа́ть), to lie
лелѣ́я (*pr. ger.* of лелѣ́ять), to fondle, cherish
летѣ́ть, лета́ть (*ipf*), по- (*perf.*), to fly
ли, if, whether; ли . . . ли, either . . . or, whether . . . or
ликова́ть (-ую, -ешь), to rejoice
лику́ющій, rejoicing
ли́ра, lyre
лиса́, лиси́ца, fox
листва́, foliage
листо́чекъ (*dim.*), leaf
ли́стъ, ли́стья (*pl.*), leaf
лить (лью, льёшь), to pour
лицемѣ́рный, hypocritical
лицо́, face
лише́ніе, privation, want
ло́сниться, to be glossy, be sleek
лоша́дка, little horse
луна́, moon
лугъ, meadow
лу́чшій, best
лучъ, ray, beam
лѣни́во, lazily
лѣсъ, forest
лѣто, summer
любе́зенъ, любе́зный, dear, amiable
любо́вь (*f.*), love
лю́бящій (*pr. part.* of люби́ть), to love
лю́ди (*pl.* of человѣ́къ), people
людско́й, human

M

ма́лъ, small
ма́льчикъ, boy
малю́тка, the little one
малю́точка (*dim.*), little one
мать, mother
маха́ть, махну́ть (*pf.*), to wave
ма́чта, mast
мгла́, mist
мгнове́нье, moment
ме́дленно, slowly
мелково́дный, shallow
ме́льница, mill
мёртвая, dead, slow coach
мертвя́щій, deadening
мечта́, dream
мечъ, sword
мигъ, wink, twinkling of an eye
ми́лость (*f.*), grace, favour
ми́лый, dear
ми́мо, past, by
минова́ться, to pass, to be over
мину́та, minute, moment
минова́ть (*ipf.*), ми́нуть (*pf.*), to pass over
ми́рный, peaceful
миръ, peace
міръ, world
младе́нецъ, baby, infant
младой (молодой), young
многово́дный, abounding in water
мно́го (*adv.*), мно́гіе (*pl. adj.*), much, many
мнѣ (*dat.* of я), to me
моги́ла, tomb
могъ, могли́ (*past* of мочь), to be able
мой, my
молва́, rumour
моле́ніе, praying
моли́тва, prayer
моли́ться, to pray
мо́лнія, lightning
мольба́, prayer, entreating
мо́ре, sea
морепла́ватель, seaman
мори́ть, to starve
моро́зъ, frost
мотылёкъ, butterfly
мракъ, darkness, obscurity
мудре́цъ, sage, wise man

мужи́къ, peasant
мужичо́къ, little man
му́зыка, music
му́ка, му́ки (*pl.*), the torments
мурава́, green grass
мураве́й, ant
му́тный, not clear, turbid
мучи́тельно, painfully
мча́ться (мчу́сь, мчи́шься), to run, hurry away quickly
мы́сли, thoughts
мышь (*f.*), mouse
мѣня́я (*pr. ger.* of мѣня́ть), to change
мѣсяцъ, moon, month
мѣшокъ, мѣшки́ (*pl.*), sack
мя́гкій, soft
мясно́е, the viands, of meat
мяте́жный, rebellious

Н

на, on
наводи́ть (*ipf.*), навести́ (*pf.*), to lead on, bring on
навѣки, for ever
наго́й, naked
награ́да, prize, reward
нагусти́ть, to thicken
наде́жда, hope
надъ (о) (*instr.*), over, above
надѣяться, to hope
на́гло, saucily
называ́ть (*ipf.*), назва́ть (*pf.*), to name, call
наизусть, by heart
наку́шавшись (*p. ger.*), наку́шаться, to eat one's fill
намо́кшій (*p.p.* of номокнуть), to get wet
намъ (*dat.* of мы), to us
напи́ться (*pf.*), to drink one's fill
напла́каться, to weep enough
напы́щенный, pampered with pride
наро́дный, national
наро́дъ, people
нару́жно, outwardly, apparently
наску́чивать, наску́чить (*pf.*), to bore, to become irksome
насмотрѣ́ться, to admire sufficiently
настава́ть (*ipf.*), наста́ть (*pf.*) (наста́ну), to come, approach
настоя́щій, real
наступа́ть (*ipf.*), наступи́ть (*pf.*), to step, to come, to begin
насыпа́ть, to fill up
нахлы́нувшій, *p.p.* of нахлы́нуть *pf.*, to rush in, to invade
нашъ, our
не, not
небе́сный (*adj.*), of heaven
не́бо, sky, heaven; небеса́ (*pl.*)
неви́нный, innocent
неда́вно, recently
нелюди́мый, misanthropic
немно́го, a little
ненави́дѣть, to hate
непра́вда, untruth
непого́да, bad weather, stormy
непоко́рный, indocile, disobedient
непоня́тная, incomprehensible
непритво́рный, sincere
нерукотво́рный, not made with human hands
несмѣ́лый, shy
нестро́йный, dissonant, discordant
нёсъ, нести́, понести́ (*pf.*), to carry
неуже́ли, неу́жли, indeed ?
неутоми́мо, indefatigably, untiringly
ни, neither, nor, either, or
ни́ва, cornfield
нигдѣ́, nowhere
низа́ть жемчу́жныя ни́ти, to thread pearls
никто́, nobody

нисходи́ть (*ipf.*), низойти́ (*pf.*), to descend on
ничего́, nothing
ничто́жный, null, nothing (*adj.*)
ничу́ть, not at all
нищета́, misery, poverty
но, but
но́вый, new
нога́, foot, leg
ногото́къ (see Notes), little nail
носи́ться (*ipf.*), нести́сь (*pf.*), to move quickly
ночно́й (*adj.*), of night
ночу́я (*pr. ger.* of ночева́ть), to pass the night
ночь (*f.*), night
ну!, come!, eh!, ah!
нужда́, want, need
ны́нѣ, now
нѣ́жный, tender
нѣмо́й, dumb
нѣтъ, no, there is not

O

о, about
обветша́лый, old, obsolete
обвива́ть, обви́ть (*pf.*), to wind round, wrap up
обвѣ́янъ (*p.p.p.* of обвѣ́ять, *pf.*), to waft
оби́да, offence, affront
оби́тель (*f.*), see Notes
обла́сканъ (*p.p.p.* of обласка́ть), to lavish one's caresses
облега́ть (*ipf.*), облéчь (*pf.*), to encircle, enclose
обогрѣ́ть (*pf.*), обогрѣва́ть (*ipf.*), to warm
образо́къ, little ikon (image)
объя́тіе, embrace; объя́тія (*pl.*), arms
овчи́нный, of sheepskin
огля́дываться, огляну́ться (*pf.*), to look round
ого́нь (*m.*), fire, flame
одино́ко, lonely
оди́нъ, одна́, одно́, one
одна́жды, once
одновзву́чный (*adj.*), in unison
одѣ́тый, clad, dressed
о́зимь (*f.*), see Notes
озлобле́нье, anger, irritation
океа́нъ, ocean
око́шко (*dim.*), window
окружа́ть, окружи́ть (*pf.*), to surround
Октябрь, October
омы́тый (*part. p.* омыть), to wash all over
онъ, he; она́, she; оно́, it; они́, they
опа́сный, dangerous
ополча́ться (*ipf.*), ополчи́ться (*pf.*), to arm
освѣжа́ться (*ipf.*), освѣжи́ться (*pf.*), to be freshened
осе́нній, autumn (*adj.*)
о́сень (*f.*), autumn
оспа́ривать, to dispute, controvert
остава́ться, оста́ться (*pf.*), to remain
остро́гъ, prison, gaol
отвози́ть (*ipf.*), отвезти́, to drive away, transport
отдава́ть (*ipf.*), отда́ть (*pf.*), to give away
отдалённый, distant, remote
отдыха́ть, отдохну́ть (*pf.*), to rest
оте́цъ, father
откры́тый (*adj.*), open
отку́да, where from
отпу́щенный, freedman
отра́да, comfort
отра́дный, consolatory
отряха́ть (*ipf.*), отряхну́ть (*pf.*), to shake off
отъѣ́зжее по́ле (see Notes), field for hunting
охо́та, hunting, hunt
очарова́нье, enchantment
очерта́нія, outlines, coutours
о́чи (о́ко, *sing.*), eyes (poet)

П

па́дать, to fall
па́дшій (*part.*), fallen
паде́нье, fall
пала́та, chamber, court of justice
па́мятникъ, monument
парни́ще (magn.), big lad
па́русъ, sail
пасть (*pf.*), выпада́ть на до́лю, to fall to the lot of
па́харь, ploughman
паха́ть, to plough
пе́рвый, first
передъ, before
пережива́ть (*ipf.*), пережи́ть (*pf.*), to survive
перепа́хивать, to plough again
перепо́лниться (*pf.*), -ня́ться (*ipf.*), to overfill
пе́рлъ, pearl
песо́къ, sand
пё́стрый, many-coloured
Пётръ, Peter
печа́лить, to sadden, afflict
печа́ль (*f.*), sorrow
печа́льный, sad
пiи́тъ, поэ́тъ, poet
пла́кать, за- (*pf.*), to weep
плаку́чiй, weeping
пла́тье, dress
плечо́, shoulder
плодъ, fruit
плугъ, plough
плыть, to sail, swim
пляса́ть (*ipf.*), по- (*pf.*), to dance
по, over, through, by
повину́ясь (*pr. ger.* of повинова́ться), to obey
повсемѣ́стно, everywhere
повсю́ду, everywhere
поги́бнуть, to ruin, destroy
пода́вленный, suppressed
подари́ть (see дари́ть), to present
пода́чка, gift, sop
подбира́ть (*ipf.*), подобра́ть (*pf.*), to take up
подлу́нный, sublunar
поднима́ть (*ipf.*), -ся; подня́ть (*pf.*), to raise
подо́бный, alike, similar
подру́жка (*dim.* of подруга, *fem.*), companion, friend
подсмотрѣ́ть, to observe
подто́ченный, gnawed, nibbled
поду́шка, pillow
подъ, under
подъѣ́здъ, street door, house entrance
по-дѣ́тски (*adv.*), like a child
поживи́ться, to take advantage of, pick up
позабы́тый, forgotten
по́здній, late (*adj.*)
позо́рный столбъ, pillory
позо́ръ, disgrace, dishonour
пойти́ (see идти́)
поить, на- (*pf.*), to give to drink, water
поко́й, rest
поко́йный, peaceful
по́ле, field
по́лзать, ползти́, to creep, crawl
по́лный, full
полновла́стно, absolutely
по́лночь (*f.*), midnight
положи́ть (*pf.* of класть), to put
полоса́, stripe, band
полоса́тый, striped (see Notes)
полушу́бокъ, short fur coat
полымя, пла́мя, flame
полюбова́ться (*pf.* of любова́ться), to admire
поля́на, glade
помертвѣ́ть, to fade
по́мнить, to remember
помоли́ться (*pf.* of моли́ться), to pray
понахму́риться, to frown
поника́ть (*ipf.*), пони́кнуть (*pf.*), to sink, droop

попáсться, to be caught
по-плясать (see пля-)
поприще, career, course
попустóму, vainly
попрыгýнья, leaper, dancer
порá, time
порýганный (*part. p.* поругáть), to dishonour, defame
поселéніе, abode
поселя́нинъ, villager
послýшный, obedient
послѣдній, last
посмотрѣть (*pf.*), to have a look); смотрѣть (*ipf.*)
поспѣшáть, -шить (*pf.*), to make all possible speed
посреди́, among
посылáть (*ipf.*), послáть (*pf.*), to send
поýтру, in the morning
поцѣлýй, kiss
почивáть (*ipf.*), почи́ть (*pf.*), to sleep, to rest
почти́, almost
пошли́, started
пóшлость, vulgarity, tastelessness
пощáда, mercy
поэ́тъ, poet
пóясъ, belt, girdle, waist
прáвда, right, truth, justice
прáво, right
прáхъ, dust
предъ, before
прекрáсный, beautiful
прéлесть, charm, beauty
преступлéніе, crime
при́зрачный, fantastical
призывáть (*ipf.*), призвáть (*pf.*), to call upon
приклáдываться (*ipf.*), -лечь (*pf.*), to lie down
прикры́тый, covered
прильнýвши (*p. ger.* of прильнýть), to adhere to
примáнка, attraction
принимáться (*ipf.*), приня́ться (*pf.*), to start
приноси́ть (*ipf.*), принести́ (*pf.*), to bring
припря́тать, to hide
прирóда, nature
прихóдъ, coming, arrival
прихотли́вый, whimsical, capricious
при́хоть (*f.*), caprice, whim
пріéмля, accepting
прійти́, to arrive, come to
пріумóлкнуть, to become silent
пріятный, agreeable
про, about
пробирáться, to make one's way through
пробуждáть (*ipf.*), -ся; пробуди́ть (*pf.*), -ся, to awaken (fig. to rouse, stir up)
провожáть, -води́ть, to see away, off
пройти́, to pass
прóза, prose
прозвенѣть (*pf.* of звенѣть), jingle, ring
прокорми́ть, to feed (through)
проливáть слёзы, проли́ть (*pf.*), пролью́, to shed tears
проливнóй дождь (*m.*), shower, pouring rain
проли́ться, to spill, pour out
промерзáть, to freeze through
промчáться, to pass rapidly
пропасть, to be lost
пропѣть, to sing through
прорóкъ, prophet
просвѣщéнье, enlightenment
проси́ть, to beg, ask for
прости́ть, to forgive; прости́, farewell
просыпáться (*ipf.*), проснýться (*pl.*), to wake, awake
прохлáдный, cool
проѣзжій, passer-by, traveller
прошлый, past
прощáльный (*adj.*), parting, farewell
прудъ, pond

птичка (*dim.*), little bird
пугливый, shy, skittish
пускай, let (*introduces wish or command*)
пустой, vain, empty
пустыня, desert
пусть (see пускай)
путникъ, ца (*fem.*), traveller
путь (*m.*), way, road, journey
пышный, superb, luxurious
пьяный, tipsy, drunk
пѣгонькій (*adj. dim.*), pied (horse)
пѣсня, song
пѣть (пою, поёшь), to sing; спѣть (*pf.*)

Р

работать, to work
рабъ, serf
равнодушно, indifferently
ради, for the sake of
радоваться, to rejoice
радъ, glad
разбитый (*part. p.*), разбивать, разбить (*pf.*), to break to pieces
разбѣгаться, to disperse
развитой, developed
разгаръ, the highest degree of heat
разгораться (*ipf.*), разгорѣться (*pf.*), to begin to flame
разгулье, revelry
раздаваться (*ipf.*), раздаться (*pf.*), to be distributed, sound
разсказывать (*ipf.*), разсказать (*pf.*), to relate
разсѣянный, dispersed
разумный, wise
разъѣхаться, to go in different directions
рай, paradise; райскій (*adj.*)
раскачать, to shake (asunder)
раскидывать, to throw, scatter
расти, росъ (*past*), to grow
растоптанный (*p. part.* of растоптать), to tread down, crush
расцвѣтать (*ipf.*), расцвѣсти (*pf.*), to bloom, open (of flowers)
расшивать (*ipf.*), расшить (*pf.*), разошью, to embroider
расширяться (*ipf.*), расшириться (*pf.*), to enlarge, expand
рвануть, to pull
ребёнокъ, child
ревность, jealousy
робѣть, to be shy, shrink
родина, native country, birthplace
родной, native, own by birth
роскошный, luxurious, magnific
рожь (*f.*), rye
роща, grove
рубить, to hew, chop
рудникъ, mine
ружьё, gun, musket
рука, hand, arm
рукавицы, mittens
русскій, Russian
Русь, Russia
ручеёкъ (*dim.*), stream
ручей, brook, stream
рыбка (*dim.* of рыба), fish
рыцарь, knight
рѣдкій, rare (*adj.*)
рѣзвость (*f.*), merriment
рѣка, river
рѣсницы, eyelashes
рѣшеніе, sentence, decision

С

садиться, to sit down
садъ, garden
самый, same, self
самъ, oneself
сапоги, boots
сбыться, to be accomplished
свезти, to convey

свершáть (*ipf.*), -шить (*pf.*), *reflex.*, to be fulfilled
свивáть (*ipf.*), свить (*pf.*), to twist, to nest
свистѣть (свищý, тишь), to whistle
свобóда, freedom
свобóдный, free
свой, my, thy, etc., own
свѣвáть, свѣять (*pf.*), to blow off
свѣжій, fresh
свѣтило, star, radiance
свѣтлый, bright
свѣтить, to light, shine, give a light
свѣточъ, torch, light
свѣтъ, light, world
свѣчá, candle
святóй, holy
себя́ (*acc.*), self, selves (*reflex. pron.*)
сегодня, to-day
сейчáсъ, just now
селó, village
сéльскій, rural
семья́, family
серафимъ, seraph
сердéчный (see Notes), of my heart
сéрдце, heart
серебрúстый, silvery
сидѣть, to sit
сила, strength
сильный, strong
синица, tomtit
синій, blue
сія́ніе, ье, shining
сія́ть, to shine
сказáть, to say
скáзка, fairy-tale
скáзывать, to tell
скáтываться (*ipf.*), скатиться (*pf.*), to roll off
сквóзь, through
скирдъ, corn-stack
склоня́ться (*ipf.*), склониться (*pf.*), to bend, bow
скóлько, how much, many
скóрбный, sorrowful
скóрбь (*f.*), sorrow
скóро, скорѣй, quickly
скрипѣть, to creak
скучáть, to feel lonely
скýчно, lonely
скýчный, dull
слáва, glory
слáвенъ, famous, glorious
слáвный, famous, glorious
славя́не (*pl.*), славянинъ (*sing.*), Slav
слáдкій, sweet
слáдко, delightfully, sweetly
слезá, tear
слóвно, as if
слóво, word
слóжены, put together
слýчай, occasion, circumstance, chance
слухъ, rumour, hearing, ear
слы́шать, to hear
смотрѣть, to look
смыкáть (*ipf.*), сомкнýть (*pf.*), to shut, close
смѣло, fearlessly
смѣшáвъ, having mixed
смѣшнóй, funny, ridiculous
снóва, again
снопъ, sheaf
снѣгъ, snow
снѣжный, snow (*adj.*)
собáка, dog
собирáться (*ipf.*), собрáться (*pf.*), to rally, gather (strength)
собóй (*instr.* of себя́), oneself
сóбственный, own
согбéнный, bent
созвýчье, harmony, rhyme
создавáть (*ipf.*), создáть (*pf.*), to create
сокрóйся (*imper.* of скры́ться), to hide oneself
сóлнечный, sun (*adj.*)
сóлнце, sun
солóма, straw

сомнѣніе, ье, doubt
сонный, dreamy, sleeping
сонъ, сна (*gen. sing.*), dream, sleep
сосѣдка, neighbour (*fem.*)
сосѣдъ, neighbour
соха, sort of plough
сочетаніе, combination, blending
спать (сплю, спишь), to sleep
спокойный, calm
спокойствіе, calmness, repose
спорый, productive, successful
среди, among
средь, amidst
ставить, to put upright
стараться (*ipf.*), по- (*pf.*), to try
старушка (*dim.*), old woman
старый, old
стать (*pf.* стану), to become, begin
стволъ, trunk
степь (*f.*), step
стлаться (стелюсь, ешься), to extend
стогъ, stack
стоить, to deserve, cost
столпъ, column, pillar
столъ, table, board
столько, so many, so much
стонать, to groan
стонъ, groan
сторона, страна, side, land
стоять, по- (*pf.*), to stand
страданіе, suffering
страдающій, suffering
страждать, страдать, to suffer
странникъ, pilgrim
странный, strange
страсть (*f.*), passion
страшиться, to be afraid of
стрекоза, dragon-fly
стремиться, to strain, hasten
стремленье, effort
стремя, stirrup
стройный, harmonious
струиться, to be poured forth, to ripple
струя, current, stream
студённый, cold
ступай!, go along!
стыдиться, to be ashamed
стыдъ, shame
судъ, court
судьба, fate
суетливый, bustling, restless
сущій, existing
сфинксъ, sphinx
счастье, happiness
съ, with, from
сынишка, (little) son
сѣверъ, north
сѣдельце (*dim.* of сѣдло), saddle
сѣдой, grey (headed)
сѣнцо, hay
сѣнь (*f.*), shade
сѣрый, grey
сѣятель (*m.*), sower

Т

таинственный, secret, mysterious
тайный, secret
таковой, such
такой, such
такъ, so, thus
тамъ, there
тащить, to drag (*reflex.* to trail along)
твердить (твержу), to repeat by heart
твёрдый, hard, firm
твой, thy
театръ, theatre
тебѣ (*dat.*), тебя (*gen. and acc.*), ты, thou
телѣга, cart
тёмный, dark
темя, crown of the head, top of the mount
теперь, now
терновый вѣнецъ, crown of thorns
тихій, quiet
тишина, stillness, quiet, silence
тлѣніе (ье), corruption, rot

то . . . то, now . . . then
то-и-знай (*adv. phrase*), constantly
толпá, crowd
тóлько, only
томи́ться, to languish, pine
топóръ, axe
торжéственно, solemnly
тоскá, distress, pain
тотъ, та, то, тѣ, this, that
точи́ть, to sharpen
трéбовать, по- (*pf.*), to demand
тревóга, alarm, anxiety
тревóжить, to disturb, shake
трéпетъ, fear
трéтiй, ья, ье, third
трóйка, a team of three horses abreast
тропá, pathway
трýдно, difficult, hard
трудъ, toil
трýсить, to play coward, falter
трусъ, coward
тумáнъ, mist, fog
тунгýсъ, Tunguse
тýча, тýчка (*dim.*), storm-cloud
тутъ, here
ты, thou
тьмá, darkness
тѣло, body
тѣнь (*f.*), shade, shadow
тѣсни́ться, to squeeze in
тѣсный, narrow, tight
тюрьмá, prison
тяготи́ть, to disturb, overburden
тяжёлый, heavy (fig. sad)
тя́жесть (*f.*), heaviness, burden

У

у, near, by
уби́рать (*ipf.*), убрáть (*pf.*), to take, put away
убѣжáть (*pf.* of убѣгáть), to escape, run away
увы́! alas!
увядáнье, withering, fading
угадáть, to guess
ýголъ, corner
угрóза, threat
угрю́мый, morose, surly
удáвливать, удавля́ть (*ipf.*), удави́ть (*pf.*), to hang, choke
удалóй, audacious, daring
удáрить, to strike
удáръ, stroke, blow
удручáть (*ipf.*), -чи́ть (*pf.*), to oppress, afflict
ýжасъ, horror
ýжинъ, supper
ужъ, already
уздцы́ (*pl.*), bridle
узнáть, to find out, learn
укáзывать (*ipf.*), указáть (*pf.*), to show, point out
укрáдкой, secretly, stealthily
улетáть (*ipf.*), улетѣ́ть (*pf.*), to fly away
улови́ть, to catch, seize
улыбáться, to smile
умиля́ть, to touch
умирáть (*ipf.*), умерéть (*pf.*), to die
умори́тельно, funnily, comically
умъ, mind, wit, sense
университéтъ, university
уны́лый, sad, dejected, low-spirited
уны́нье, discouragement
упрёкъ, reproach
урожáй, harvest
успокóенный, soothed
услужи́ть, to serve
уснýвшiй (*p.p.* of уснýть), to fall asleep
успѣвáть (*ipf.*), успѣ́ть (*pf.*), to have time to . . .
уставáть (*ipf.*), устáть (*pf.*), to grow weary, tire
устáлый, tired
утоми́тельно, tiresomely
утомля́ться утоми́ться (*pf.*), to get tired
утѣшáть (*ipf.*), утѣ́шить (*pf.*), to console

ýхо (*pl.* ýши), ear
уходи́ть (*ipf.*), уйти (*pf.*), to depart
учи́ться, to learn

Ф

Финнъ, Finn

Х

ха́та, hut
хвала́, praise
хво́рость, dry branches
хла́дъ, хо́лодъ, the cold
хлопотли́во, with much ado
хлѣбъ, bread, corn
холо́дный, cold
хоть, although, nearly
хоть, хотя́, at least
хотѣть, to desire, want (*reflex. impers.*), мнѣ хо́чется, I want
храни́тель (*m.*), guardian

Ц

цари́ть, to reign, rule
ца́рство, kingdom
цвѣтно́й, many-coloured
цвѣты́ (*pf.* of цвѣто́къ), flower
цыга́ны, gipsies
цѣ́лый, whole
цѣль (*f.*), goal
цѣпь (*f.*), chain

Ч

чаёкъ, tea
ча́стный, private
ча́стый, frequent, thick, close
часъ, hour
чей, чья́, чьё, чьи́, whose; чьи́-то, someone's
человѣ́къ, person, man
че́рвь (*m.*), worm
черезчу́ръ, overmuch
чёрный, black
черты́ лица́, features
че́стный, honest, honourable
четвертачёкъ, quarter rouble
чече́нъ (see Notes)
чешуя́, scale
чи́нный, sedate
чи́стый, clean, clear, open
что?, what?, how, that
что́бы, что́бъ, that, in order that
чтожъ, well then!
чу́вство, feeling
чу́дный, wonderful, beautiful
чу́ждый, unknown to
чужо́й, strange
чу́ткій, sensitive, delicate, tactful
чѣмъ-свѣ́тъ, at the dawn

Ш

шага́ть, to stride
шагъ, step
шёлкъ, silk
шепта́ть, to whisper
ше́ствуя (*pr. ger.*), ше́ствовать, to march, walk gravely
шесто́й, sixth
широ́кій, wide
шко́ла, school
шко́льникъ, schoolboy
шла́, шёлъ, шли́ (*p. t.* of идти́), to go; пойти́ (*pf.*)
шо́рохъ, rustling
што́ры, window-blinds
шумъ, noise
шумя́щій (*pr. p.* of шумѣть), to make a noise

Э

э́тотъ, э́та, о, и, this, that

Ю

ю́жный, south (*adj.*)
ю́ность (*f.*), youth

Я

я, I
явь (*f.*), reality
ядови́тый, poisonous, malignant
язы́къ, tongue, people
ямщи́къ, driver, coachman
я́ркій, bright
я́сный, bright, clear

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